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How to Survive

By Stephen M. Pollan
And Mark Levine

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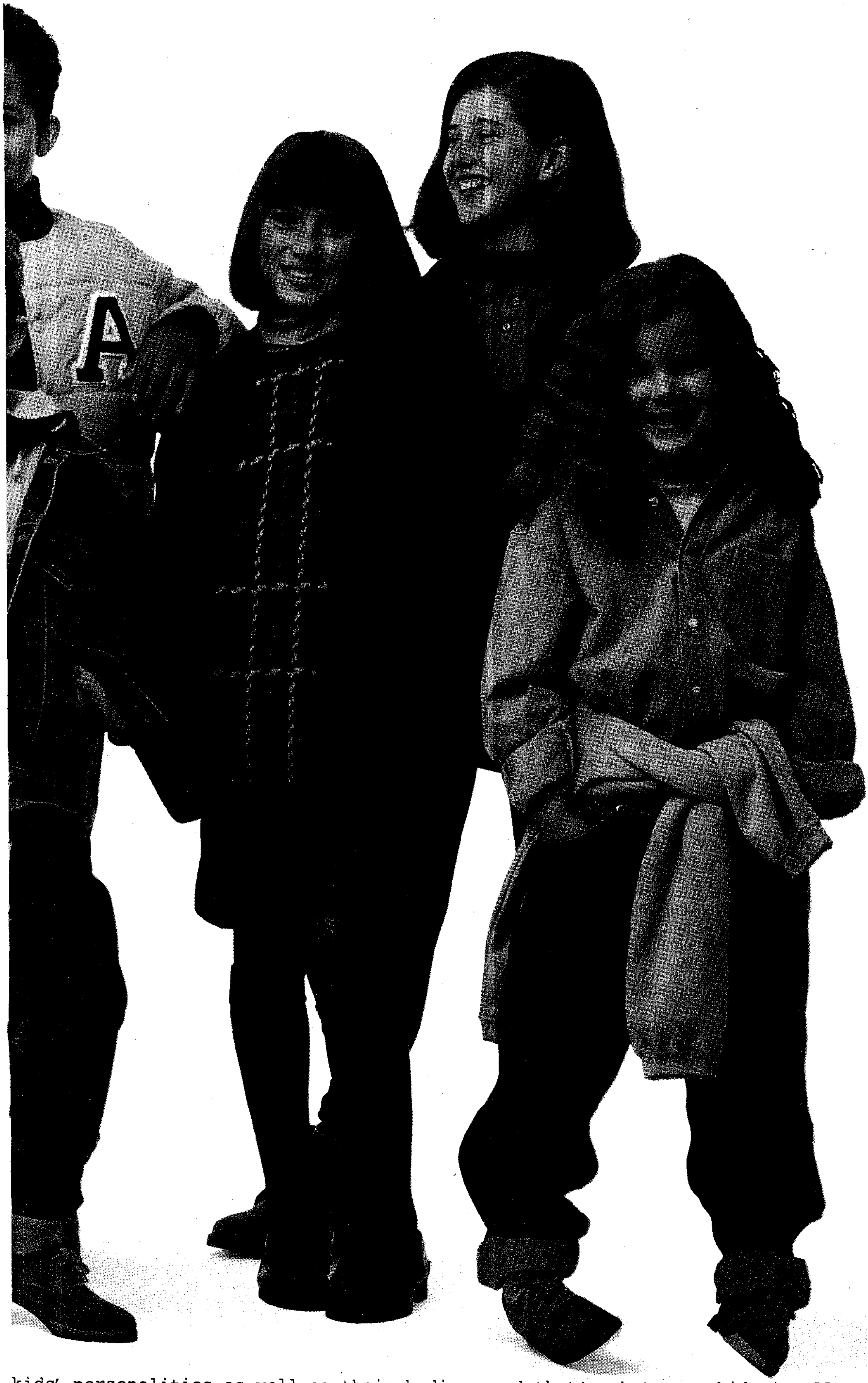

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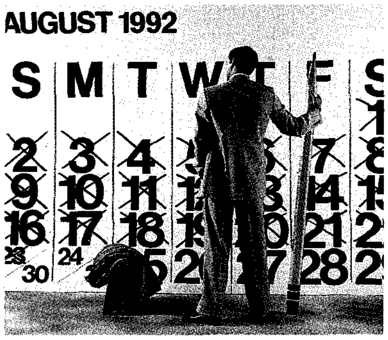
AUGUST 1992
S M T W T F S

When your boss becomes the Terminator, what do you do? Panic isn't the answer. In our doomsday scenario, learn to protect yourself—and your family. First, trust your instincts. If you fear something's awry, it quite possibly is. So copy the Rolodex; think leverage. And launch a preemptive strike. Next, how you behave in a termination meeting will affect severance pay, and references. Here's what to say—and when to get legal. Finally, out on your own, walk proud. The experts tell where to look and what to expect. Life on the firing line.

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BY JOEL MILLMAN

These days, New York is New Mexico. Not only has American industry flown south, industrious Mexicans have come north. There may be some 200,000 in the metropolitan area—many of them undocumented. Brooklyn, for instance, has a tortilla factory. On Wall Street, Mexican stocks are hot. And wherever you look—even on Staten Island!—you'll find Mexican workers: in Korean delis, in Greek coffee shops. Despite ethnic tensions, they're here to stay.

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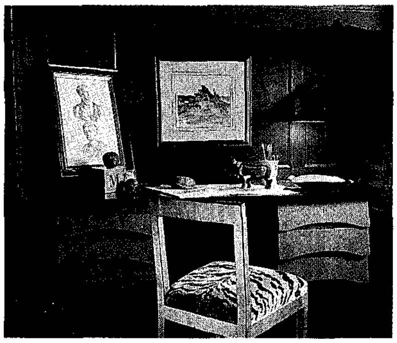
BY MARILYN BETHANY



Today's decorators are all mixed up. Eclectic currents run through this showroom, an *hommage* of sorts to the late Jean Royère. Royère, a French designer whose clients included the shah of Iran, worked from the thirties to the sixties. In the nineties, Michael Formica remembers him. But with only a few of his pieces. The rest—pure mélange.

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Anna Karenina (the musical) should be tied to the tracks. *Distant Fires* never gets going.

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Cover: Photograph by Joseph Clementi.
Stylist: Jill Evelyn Bloomer. Models: Chuck Mason and Bill Sheppard (hand), both from Bookers Inc. Grooming: Christopher for Ivy Bernhard. Wardrobe: Paul Stuart. Background: Oliphant Studios.

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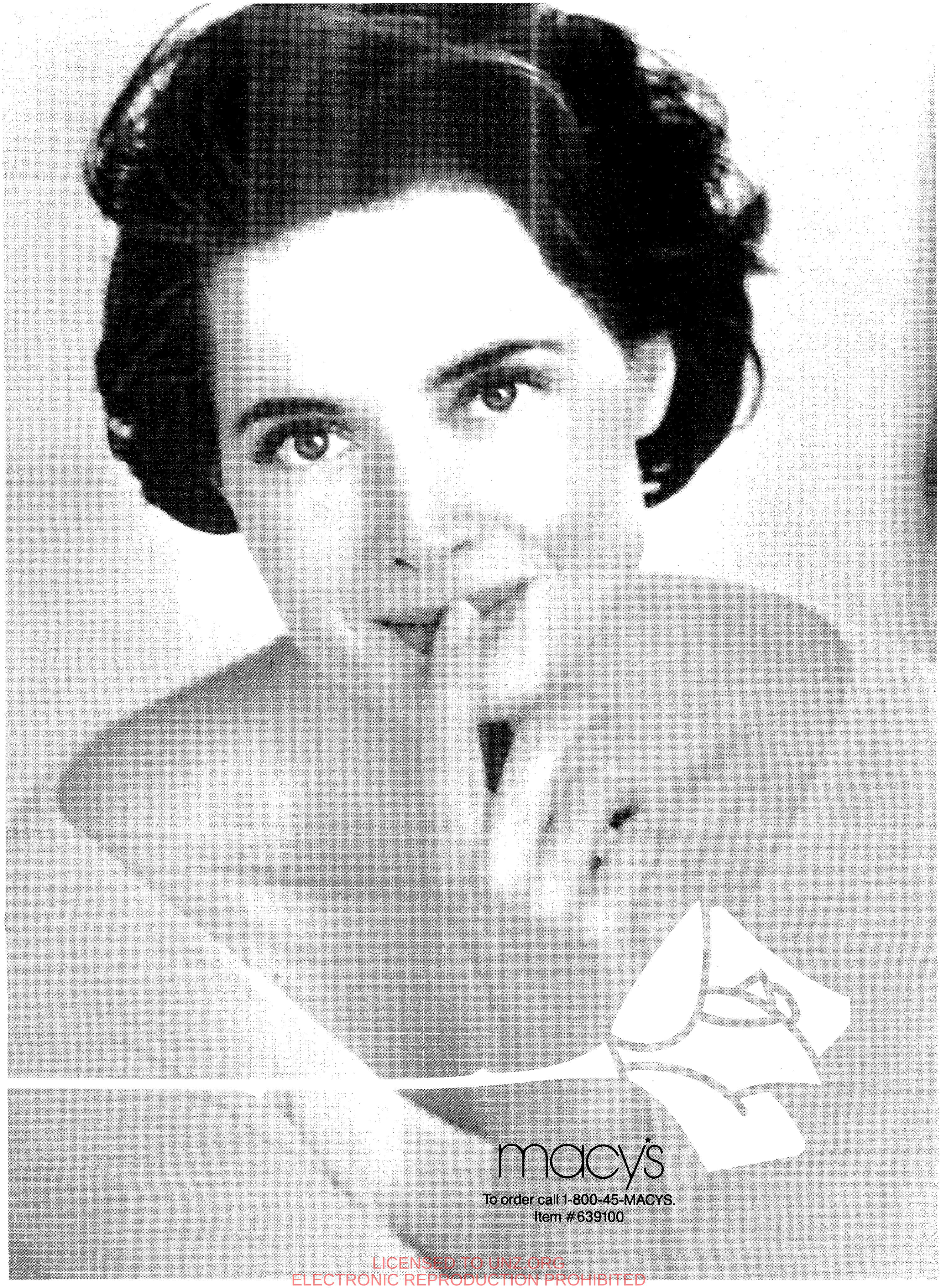

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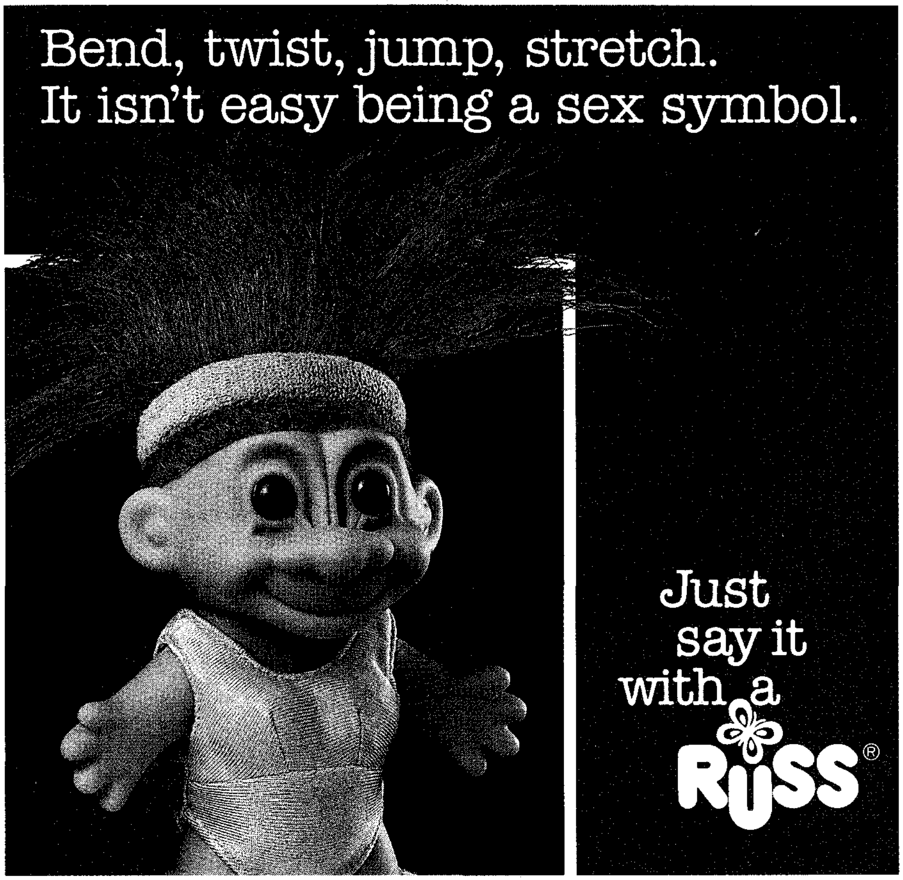
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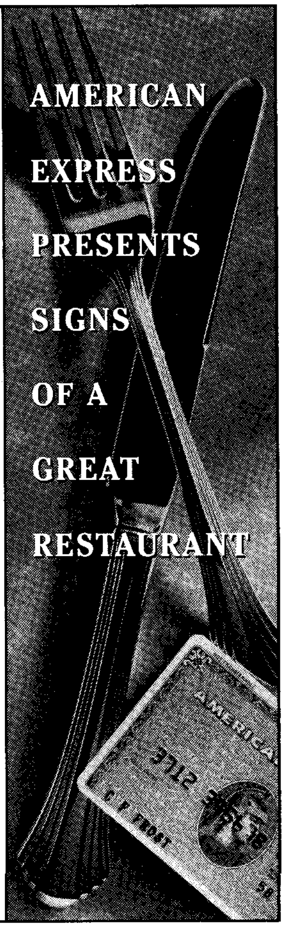

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LETTERS

Greenwich Mean Time

Lawrence Otis Graham's August 17 cover story, "Invisible Man," prompted an extraordinary response. Here is a sampling. More letters will appear in future issues.

NO ONE DOUBTS THAT WHAT LAWRENCE GRAham writes about exists, not only in Greenwich but in virtually every privileged enclave. Indeed, there are other clubs in Greenwich that have no black, Jewish, or Hispanic members. As a former first selectman (mayor) of Greenwich, I have as good a perspective as anyone on our town's bigoted and stupid people who will always think themselves better than the rest. But Greenwich is not nearly as bad as it was 30, 40, or 50 years ago. My parents could never have settled in this town—where they wanted to live—so they instead moved to Westchester. Why? Because I come from an Orthodox Jewish family. I moved here in 1974 and was elected to the office of first selectman nine years later. Yet Graham is right: All of us have a long way to go.

Roger J. Pearson
Greenwich, Conn.

GOOD FOR YOU, LAWRENCE GRAHAM, FOR writing such an eye-opening racial article. I also applaud *New York* Magazine for having the guts to print it.

Mary Linacre
Rhinebeck, N.Y.

LAWRENCE GRAHAM IS A TRUE HERO.

Stephen Sullivan
Manhattan

AS THE WIFE OF A GREENWICH COUNTRY Club member and a teacher in a black and Hispanic school in the Bronx, I was surprised that Lawrence Graham seemed more out of touch with the real world than did those at the club. One can find prejudice in places no more exclusive than a department store or supermarket, so what exactly is Graham's point? He recounts none of the business negotiations he surmised would take place in a country-club setting. He reports that the restaurant staff works very hard for what he thinks is low pay. Perhaps he might consider his own lawyer's salary, at his young age, considerable overpayment. Further, Graham neglects to mention that the brand-new "Monkey House" offers suites with private baths for each unit—a facility he may take for granted but that some who live at a more modest level of income regard as well appointed.

Augusta Pearl
Greenwich, Conn.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

GREAT—A BLACK SNOB GOES UNDERCOVER to write a story about white snobs!

Leah Ann Liptak
Greenwich, Conn.

LAWRENCE GRAHAM'S "ATTACK" ON THE elitist mores of the Greenwich Country Club and its members carries little weight when it is so painfully obvious that he reveres them.

Andrew Michael Saffir
Manhattan

AS I READ LAWRENCE GRAHAM'S STORY, I thought if he mentioned Harvard Law School or his six-figure salary one more time, I would scream. The only authors who seem more enamored of themselves are the writers of some personal ads. Rather than present any novel insight about the club's culture, the article appeared to be solely about Graham's resentment at being unable to join the Greenwich Country Club. I, too, am a young black lawyer, but unlike Graham, I will never measure my success by my ability to be a part of the club.

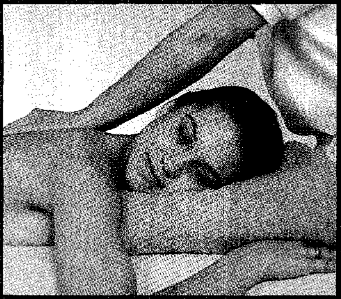
Michelle A. Merchant
Manhattan

PRINTING THIS SUPERFICIAL ARTICLE—which made no serious attempt to investigate the Greenwich Country Club's allegedly discriminatory admissions policy—was an example of affirmative action at its worst.

Carol Bernstein Pomerantz
Roslyn, N.Y.

AS A WHITE PERSON, I DON'T HAVE TO GO undercover to hear black people making prejudiced remarks about my race. I need only walk down Broadway in mid-afternoon, and there they stand, with megaphones, no less, spewing anti-white vitriol for all the world to hear. With films like *White Men Can't Jump* playing at my local theater, I have a hard time sharing Graham's indignation over his experiences at a country club where, as a Jew, I could not and would not want to be a member. I am a little more concerned about the fact that I cannot walk the streets of Harlem, Bedford-Stuyvesant, or any other black community in New York City and feel confident that I will come out alive. Rather than writing smug and obvious articles, Graham would make better use of his time and his Harvard law degree in fighting the very palpable, vicious, and violent

Behold the
Autumnal Paradox



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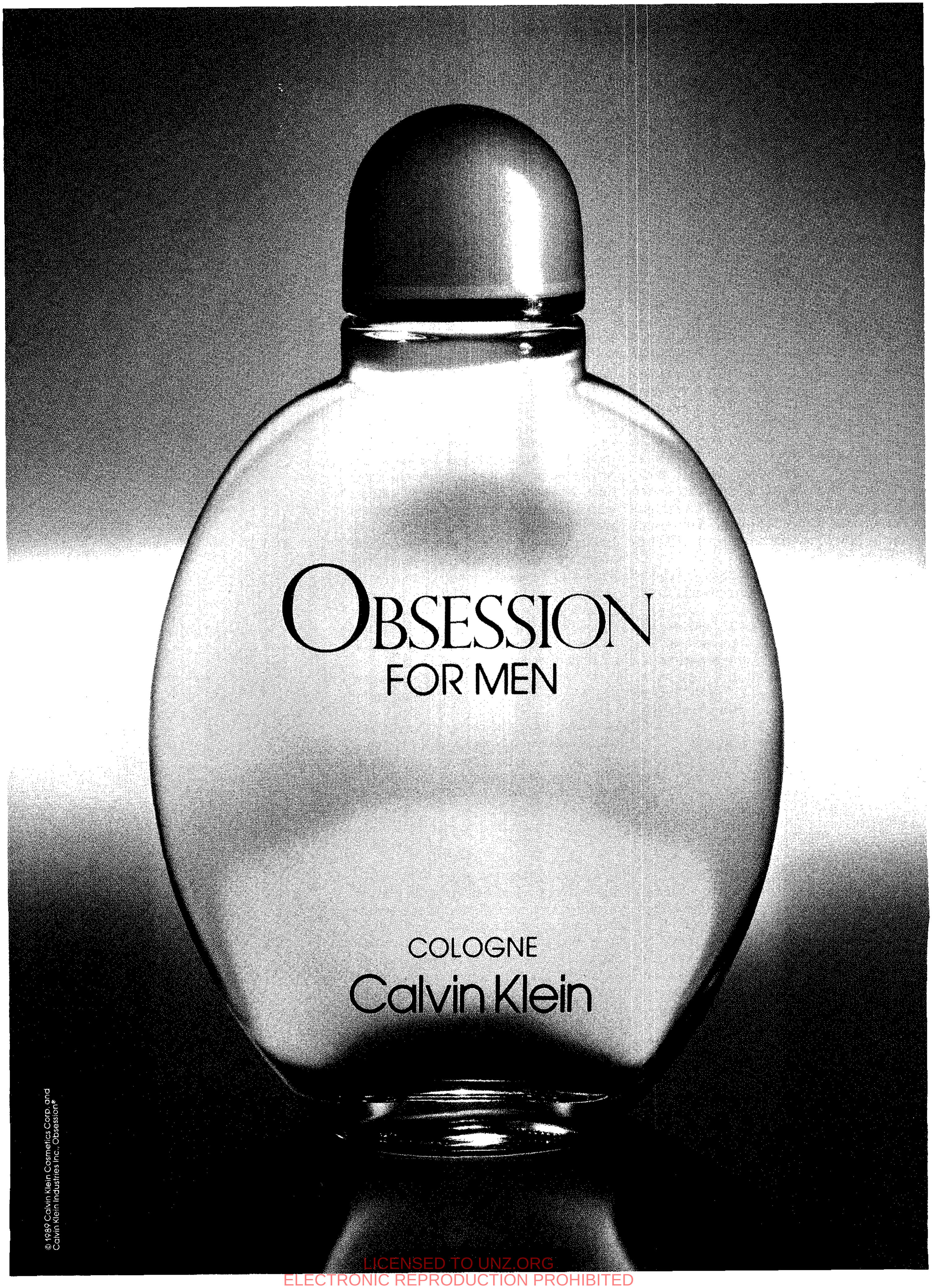
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racial hatred that is destroying New York City, Los Angeles, and the greater part of this nation. When some reasonable measure of civil order is restored, we can then worry about what is happening on the back nine at Greenwich.

Steven Gorelick
Woodbridge, N.J.

MY HUSBAND AND I ARE JEWISH AND BELONG to an old and respected Westchester country club. We have been guests at the Greenwich Country Club many, many times. We never heard, felt, were aware of, or suspected anti-Semitism. True, we are not black, but for every bigot who is a Greenwich Country Club member, there are hundreds who are not, including George Thomas Seaver. The club to which we belong has no black members and no Gentile members. It is *restricted* to respected Jewish applicants, but our guests are white, black, brown, yellow, Protestant, Catholic, and Buddhist. They are all treated with respect, as are the guests at the Greenwich Country Club. A private club, by definition, is *private*.

Marilyn J. Greenberg
Greenwich, Conn.

COUNTRY CLUBS PROVIDE THE REST OF US A great service by keeping that sort of person occupied. Let these people stay in their great *faux* gardens of golf and leave the rest of the world for us.

Jerry Harbour Wood
Manhattan

LAWRENCE GRAHAM SHOULD STOP DELUDING himself that his background and his ambition, solid and admirable though they may be, will protect him from the slings and arrows of a world that makes it abundantly clear that the "American Dream" works—as long as you stay with your own kind.

I am a well-educated, professional black woman who, as a child visiting my grandmother in the South, became ill riding in the back of the bus but had to remain there nevertheless; who has been followed and surveilled in "upper class" department stores; who has been subjected to disbelief that I actually had the brains and tenacity to attend college and obtain my R.N. degree; who, as recently as one month ago, while taking my daughter to camp, alarmed the all-white clientele of a small luncheonette in New Jersey simply by walking through the door; who spent much time just last night trying to explain to my sobbing 13-year-old why an adult would spit on an 8-year-old in an amusement park simply because he is different.

Lawrence Graham, you're barking up the wrong tree. Join One Hundred Black Men and the National Urban League. Contact the NAACP Legal Defense Educational Fund. These organizations need ambitious young black men who are willing to work to help others who have not had your opportunities. Don't denigrate those local public tennis courts. You'd be surprised to find who plays there. Above all, understand that change comes hard to most people. For some, it will never be an issue simply because the need to change is irrelevant to their lives.

Claudette Mobley
Manhattan

I AM THOROUGHLY APPALLED THAT THESE club members who are born with every conceivable advantage—wealth, position, the best education—could be capable of such ignorance. Is this a by-product of upper-crust inbreeding?

Russell William Poock
Manhattan

LAWRENCE GRAHAM'S ARTICLE SHOWS US that affirmative action is alive and well. With no experience in the field, Graham was still able to get two job offers from a mere five interviews (a success ratio he disparages, which makes him suspect as an authority on discrimination). And by quitting the job on short notice, the author achieved an undesirable end—he reinforced any stereotypes his employers may have had about blacks and unreliability.

Jeffrey Wilson
Manhattan

LAWRENCE GRAHAM SUFFERS FROM THE "ARrogant doormat" syndrome: He is glad to be labeled a "somebody" because he was accepted at Princeton and Harvard Law School but resents being labeled a "nobody" because is unacceptable to the membership of the Greenwich Country Club. In allowing his fragile ego to be as abased as it was uplifted, he might pause to consider how much power he gives the white establishment to make something out of him for having attended prestigious schools and to take it all away by excluding him from a fancy country club.

Ironically, the reason for his exclusion—being black—was most likely a major reason for his admission to those schools. I hope his next article explores how many so-called privileged college-bound and equally qualified white teenagers were not admitted to his schools because of pressures to allocate places for minorities. And, though I am not a member of the Greenwich Country Club, I am sure there are some people among the membership who would welcome minorities and who, as alumni of Princeton and Harvard Law School, might have lobbied on behalf of minorities for admission to these schools.

Graham's ego took a beating because he is not a busboy, he tells us, but a fat-cat lawyer who can't wait to be back in his office at his top firm, where he feels he truly belongs. I doubt he belongs there, either. By the same token (how apt a turn of phrase when applied to someone who's been a token most of his life with all its concomitant advantages), he shows no awareness of just how much sucking up to superiors at his firm perpetuates the forged bonds of racism by working for entrenched interests, protecting large fortunes, and helping the rich get richer.

The real story that Graham should write is how an overrated pipsqueak like himself could get into the position of earning $105,000 a year at a firm that grants him leave to write books—all so early in his legal career—if it were not for the need to placate a whole social stratum of blacks that he couldn't care less about. I, for one, am not disturbed that the Greenwich Country Club won't consider Graham for an iniquity-perpetuating membership that would only be another feather in his cap.

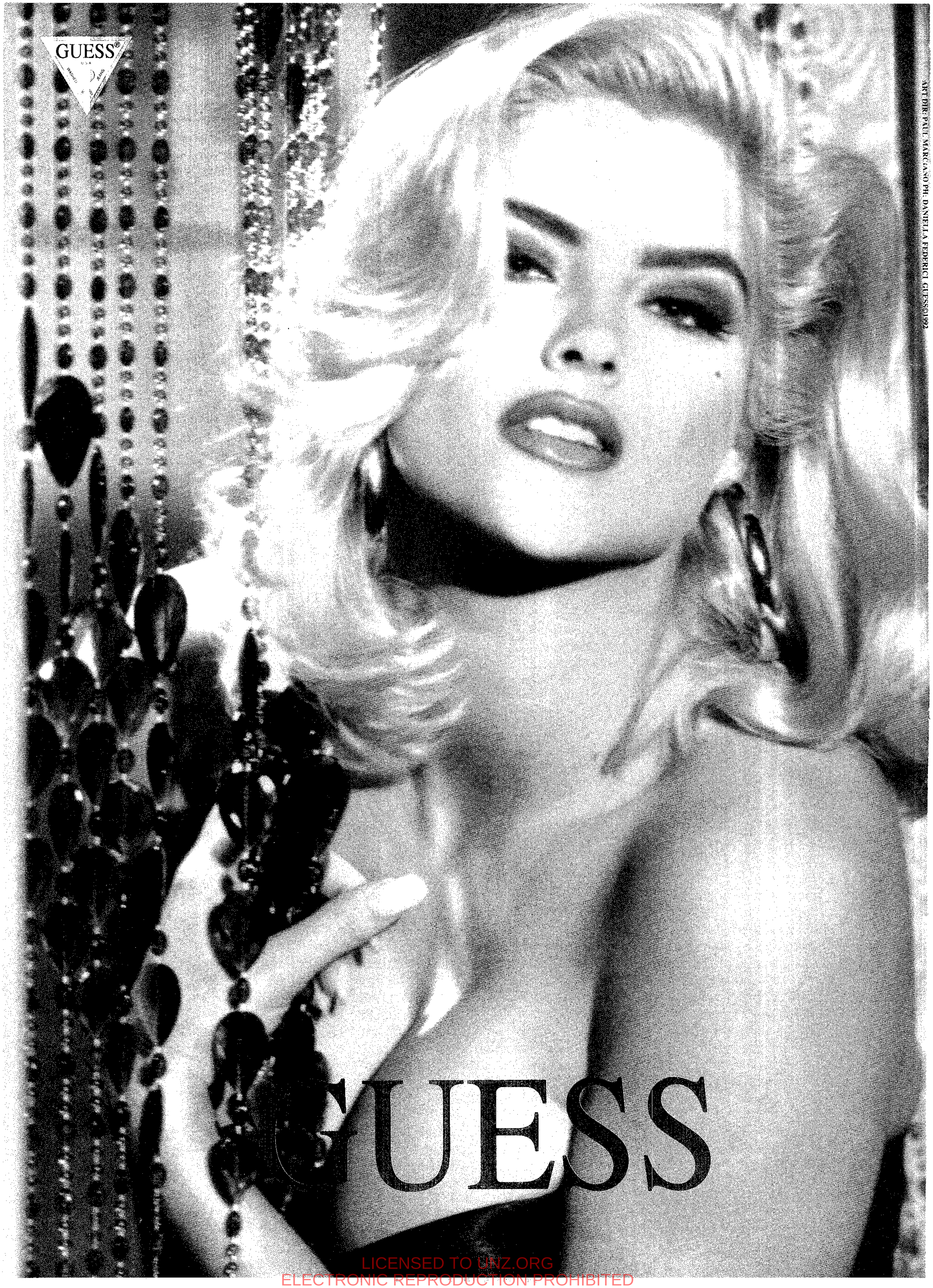
Christopher R. Williams, Esq.
Manhattan

IT IS SADDENING AND REVOLTING THAT on the brink of the twenty-first century, cruel discrimination still occurs in towns like Greenwich. But I am not surprised. In the seventies and eighties, I was a school-bus driver who transported boys from Floral Park, Elmont, and Valley Stream to Holy Cross High School in Queens. And those boys called me "nigger" more times than I could count. After that, I served the Cathedral School of the Holy Trinity on East 74th Street in Manhattan, where I experienced the same abuse.

Keith Charles Edwards
Brooklyn

AS A LEGAL SECRETARY WHO HAS EXPERIenced working with Lawrence Graham in his starring role as lawyer in a prominent New York law firm, I found him to be every bit as arrogant, pretentious, and spiteful as the whites he so eagerly depicts as insensitive buffoons. In today's social climate, where ethnic utterances abound on all fronts, Graham adeptly uses the racial angle to promote another brand of intolerance. Rather than exemplifying a person who has risen in the ranks despite racial adversity, Graham seems to be obsessed with white attitudes. Many of his observations reflect his own racial hang-ups and detract from his impressive achievements. Surely there are more significant areas for a man of Graham's stature, who is truly interested in making an impact on the black community, to apply himself to other than the country-club greens. How fortunate for Lawrence Graham that his employer grants leaves for "whine time" while his colleagues are putting in 12- to 15-hour workdays. Perhaps in a few months, Graham will be free to grace us with another self-serving diatribe—lest we forget about his gold cards and Ivy League credentials.

Eileen Lechki
Queens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WHY 'BAR' REMOVED HER RED RIBBON

Who asked Barbara Bush to take off her red AIDS–awareness ribbon at the Republican Convention?

The First Lady was wearing the ribbon on her dress during George Bush's acceptance speech at the convention on August 20. But when she appeared with her husband, her family, and the Quayles onstage later that evening, the ribbon had been removed. "Family values"—and thinly veiled attacks on homosexuals—have been a centerpiece of the Republican Convention this year, and sources are wondering if convention organizers asked Barbara Bush to remove the ribbon to show a unified front.

"[She] was handed the red ribbon while she was in [her seat]," says Barbara Bush spokeswoman Jean Becker. "She put it on because she wanted to show the concern she has for people who have AIDS or are HIV–positive. But if she had worn it up on the podium, it would have been a distraction. The media would have focused on the fact that she was wearing a red ribbon."

In a speech the previous night, HIV–positive Republican Mary Fisher told a hushed crowd, "We have killed each other with our ignorance, our prejudice, and our silence."

A TART ALEC RIDES STREETCAR NAMED IRE

Alec Baldwin didn't have to get into character to act like Stanley Kowalski recently. The actor, who had been starring with Jessica Lange in the Broadway production of *A Streetcar Named Desire,* threw a backstage temper tantrum at the Ethel Barrymore Theatre that shocked co-workers, says a source.

One night, Baldwin had asked that a pair of tickets be left for a friend, actor Stephen Collins. The show, which closed August 9, was in its final days and was sold out. A lot of people were waiting for tickets, says the insider, so when Collins hadn't picked up his pair by curtaintime, they were sold.

"Collins went backstage to say hello, and Baldwin asked him if he had good seats," says the source. "When he told Baldwin that the tickets had been sold, [Baldwin] flipped out. He went on a tirade. Some guys came in later to fix things up. One of them asked, 'What the heck happened here?' Someone told him, 'It's called Alec Baldwin.' "

Baldwin's spokesman referred calls to the show's spokesman, who said he knew nothing about the incident.

ALEC BALDWIN

BARBARA BUSH

CITY COUNCILWOMAN PLAYS HIDE AND SEEK

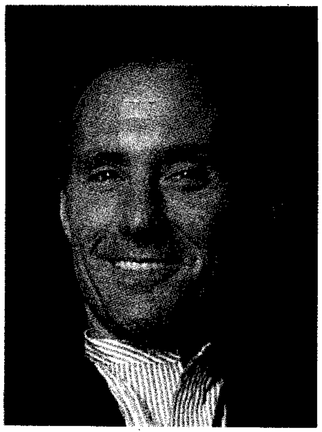
Abe Hirschfeld is charging that Councilwoman Carolyn Maloney has dodged his challenges.

The real-estate developer is running against Maloney for Congress, and he recently challenged the petitions she collected to get on the ballot. The law requires that Maloney be notified in person, so Hirschfeld had process servers calling her and staking out her Upper East Side townhouse to do just that. According to court papers filed by Hirschfeld August 10, Maloney evaded the servers. At one point, someone who identified herself as Maloney answered the phone, but when the caller said he had some papers for her, "Carolyn Maloney abruptly claimed that she was leaving and that [he] 'would not be able to get her,' " according to the court papers. When the caller dialed her home again, someone hung up on him.

Maloney says she doesn't recall any such exchanges and adds that Hirschfeld's challenge was thrown out of court. "He has a deep, deep war chest, and he's using it in various challenges to tie me up in court," she says. "I guess he got bored in Miami and decided to fly into New York for a few days and do this." Says Hirschfeld, "I left Florida for good in 1991."

IAN SCHRAGER: GOOD EVENING, VIETNAM

It had to happen sooner or later: Vietnam is getting chic. Ian Schrager, the owner of the Royalton and Paramount hotels, may open a place in the war-torn nation. Schrager was a partner with the late Steve Rubell in the now-defunct Studio 54. "He is going with a group of serious investors looking into hotel development," says a spokeswoman. "They'll be going to Ho Chi Minh City and all over the country, as well as to London, Los Angeles, and Miami. Vietnam is on the cusp of getting hot."



IAN SCHRAGER

TAKING AIM AT L. L. BEAN

Some pro-choice advocates have been asking people to boycott L. L. Bean because a stockholder in the company opposes abortion.

Linda Lorraine Bean, a granddaughter of the compa-

ASSOCIATE: JAN GELMAN

Photographs: top, John Mantel/Sipa; center, Allan Tannenbaum/Sygma; bottom, Elena Seibert/Outline.

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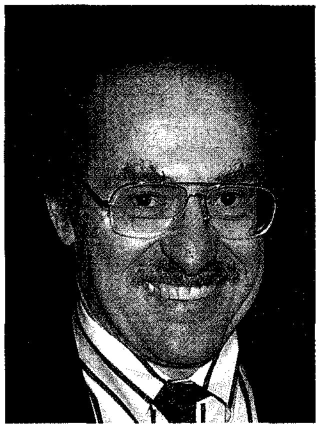

ALAN DERSHOWITZ

ny's founder, owns part of the firm and is now running for a U.S. congressional seat in Maine. Signs have started appearing in women's centers and gynecologists' offices throughout the Northeast asking women not to buy from the company, which specializes in outdoor clothing and gear.

But an L.L. Bean spokeswoman says the candidate isn't involved with the operation of the company. "L. L. Bean never endorses any campaign or political candidate," according to Catharine Hartnett, who says she knows of no organized boycott. "She is a family member of a company that is family-owned, but that doesn't change the viewpoint of the company on political issues."

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DERSHOWITZ DOES SOME BAR-HOPPING

Alan Dershowitz, who's advising Mia Farrow in her custody fight with Woody Allen, has said he won't lead the legal team in court—but sources say that he couldn't unless he got special permission.

Dershowitz—whose client list includes Mike Tyson, Leona Helmsley, Claus von Bülow, and Michael Milken—isn't licensed to practice law in either New York or Connecticut. "A lawyer can *advise* someone in any state," says a source, "but you can appear in court only in the states where you've been admitted to the bar, unless you're granted special permission." Dershowitz is licensed in Massachusetts and Washington, D.C.

"It has absolutely nothing to do with the fact that I'm not licensed in this state," says Dershowitz. "I could easily get my license, but there's no advantage to it. My pattern is to get involved as a strategist and put together a team." Family-law expert Eleanor Alter is heading Farrow's team.

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MY FAIR LADY: ACCUSTOMED TO HER FACE

The rain in Spain may fall mainly in the plain yet again. Fran and Barry Weissler, the team who produced *Falsettos* and *Gypsy,* are reviving *My Fair Lady* for a run on Broadway. Howard Davies, who directed *Les Liaisons Dangereuses* and 1990's *Cat on a Hot Tin Roof,* has agreed to do this production, which will tour before opening on Broadway next year. In a surprising bit of casting, Richard Chamberlain has agreed to play linguist Henry Higgins, says Fran Weissler, who adds that casting for Eliza Doolittle will begin this week. "Richard Chamberlain is very much unlike Rex Harrison," she says. "This play will have an entirely different feeling than the one that opened in 1956."

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THE AVENGERS PLAY SHOW AND TELL

A PATHE EXPOSÉ: The spokeswoman for controversial movie mogul Giancarlo Parretti is ready to tell all. Arlene Cattani, who was the vice-president of public relations for Parretti's MGM–Pathe, is planning to shop around *Giancarlo Parretti: The Waiter Who Bought MGM* in September. "He's a truly bizarre creature, and no one has really done his story," says Cattani's agent, Lucianne Goldberg, who adds that the book will be co-written by *Hollywood Reporter* editor Alex Ben Block. "Cattani not only has all the files of banking records and things like that, she was actually there when he had conversations with people like Alan Ladd and the pope."

JUDGING A LOVER BY THE COVER: Photographers don't get mad—they get even. Melissa Hayden, who did the cover for Fay Weldon's novel *Life Force,* decided to use a picture of her ex-boyfriend to illustrate a forthcoming book about a gay teenager and his manipulative father. Lewis Gannett's *The Living One* will be published by Random House in January. "I read the book, and his face kept coming to mind," says Hayden, who's collaborating on the project with designer Michael Kaye. "I said, 'F--- it, *I'm* a jilted lover.' So I called him up and told him I was going to do it. He said, 'Fine.' " Hayden says she doesn't think her ex will be upset: "It's a beautiful jacket."

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YES, THEY WANT NO BANANA

New Yorkers haven't exactly rolled out the red carpet for the Banana Café, which opens September 14. Soon after Alo Alo owner Ricardo Amaral began building his Brazilian restaurant two years ago at 111 East 22nd Street, neighbors posted signs saying STOP THE BANANA CAFÉ!—AN UNWELCOME NEW NEIGHBOR. The community asked the State Liquor Authority not to grant a liquor license because a preschool was in a nearby building, and the SLA complied.

Says chef Matthew Kenney, "Seven years ago, the SLA granted a pending license to a restaurant in the same space." He claims Banana Café has been targeted by neighbors unhappy with noise and crime caused, they say, by patrons of Cafe Iguana and the now-defunct Underground Club.

Banana Café won its license recently when the state Supreme Court ruled that the preschool's building is not "occupied exclusively" by a school and that the license must be granted. The SLA is appealing.

Photographs: top, Jacques Bourguet/Sygma; bottom, Adam Scull/Globe Photos.

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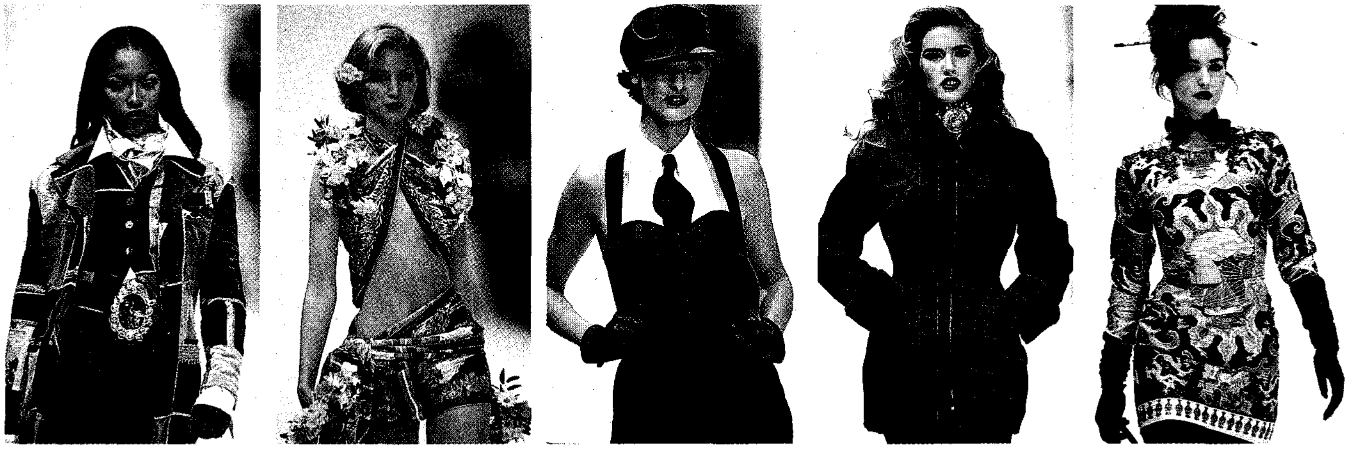
The Cutting Edge/Michael Gross

LA DOLCE (& GABBANA) VITA



Dandies and other designs from the fall-1992 Dolce & Gabbana line.

MILAN'S DREAM TEAM

"NO!" STEFANO GABBANA CRIES, WAVING his hands as if to ward off some evil. "No, no, no, *no!*"

All I've done is suggest in passing that Gabbana and his design partner, Domenico Dolce, have become stars. Horrified, Gabbana translates for Dolce, who looks mildly nauseated.

But Dolce (the son of a Palermo tailor) and Gabbana (an ex–advertising art director born in Venice) *are* fashion's latest stars—their protests notwithstanding. Since opening their doors, in 1985, they've played fashion's game. But they've gone against the current, like swimmers in a riptide. Now, in a sense, they've turned the tide. Their multipage advertisements are shot by Steven Meisel. They are featured in the September *Vogue* alongside other editors' darlings like Marc Jacobs and Rifat Ozbek. "We've overdosed on quiet, elegant, no-nonsense fashion," says Patrick McCarthy, *WWD*'s executive editor. "Dolce and Gabbana are so exuberant, so politically incorrect. It's *so* refreshing."

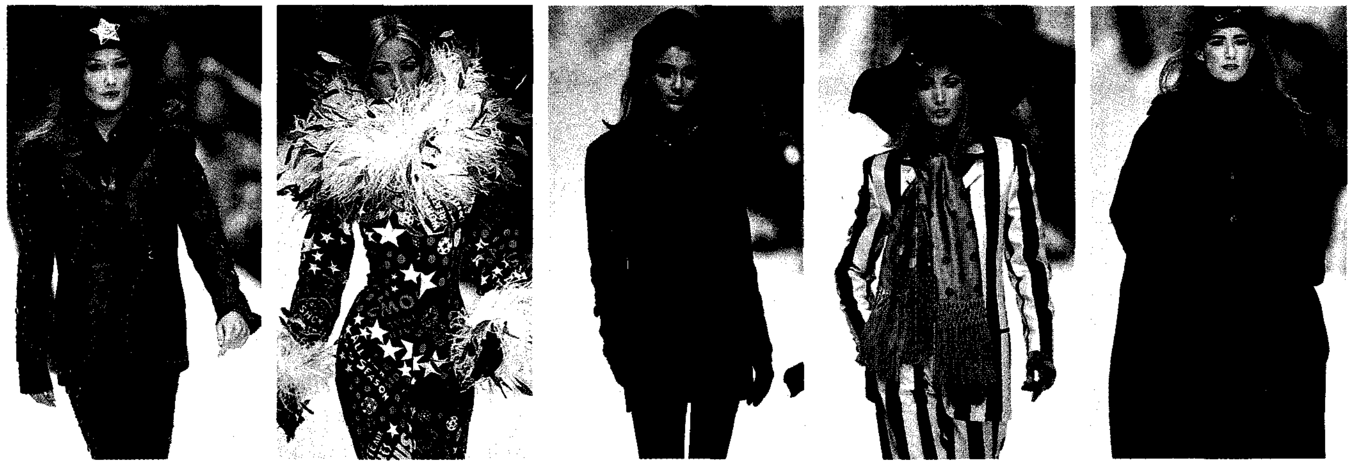
They've got their fingers on the pulse of fashion. But then, that's been true since the late eighties, when they were first noticed among the short-lived "little brown wren" school of designers. Dolce and Gabbana are now way past that dour design period. They've joined Jean-Paul Gaultier in Madonna's closet. And if the tabloid reports and long-lens paparazzi pictures have it right, when the pop star's book—a compendium of sex-fantasy photographs—appears later this year, what little material the girl will be wearing will have come from Dolce & Gabbana (and a few others).

"Their clothes are sexy with a sense of humor—like me," says Madonna.

"She likes to tease, like us," says Dolce. Some people understand. Some people think it is vulgar."

Wait until they get a load of real women in this fall's Dolce & Gabbanawear. The duo stole the march on the new dandy look in an attempt to redefine eroticism. And suddenly they're seen in the hippest stores (Charivari) as well as the biggest (Saks Fifth Avenue).

It's a long way from where they started, in a tiny Milan atelier far from the city's chic center. At the time of their third collection, in fall 1986, they were a secret known only to a handful of Italian fashion editors. Their few models changed behind a rickety screen. They called their collection of T-shirt-cotton and elastic-silk pieces Transformation. A fabric panel could be converted from a wrap belt to sleeves to a full cardigan. Doubled fabrics with Velcro and snaps allowed you to change clothes at whim—by literally changing your clothes. Instructions on seven ways to wear an outfit came with the clothes—"because they would forget," Gabbana says.



Domenico Dolce and Stefano Gabbana's circus-inspired Complice line for fall.

Photographs: top, Charles Gerli (5); bottom, Corina Lecca (5).

Later, the designers went through a Sicilian-widow period. Their show models looked like Anna Magnani and the young, overripe Sophia Loren. Their men appeared to be laborers—until you looked at the labels and the details and saw the price tags. At the end of one show, the models all paraded in their underwear. Now, though, the designers are thinking about the silken desires that have always lurked beneath their somber skirts. More and more, the bright flashes that were hidden in their collections have come to dominate the foreground.

They still hide one aspect of their background, though. They met while working for another Milanese designer. They won't say who. "What's important is that we are here," Dolce says.

They set up an office and did consultation work for factories and thread companies for five years. Dolce taught Gabbana about clothes. Milan's fashion trade group was seeking to promote new designers in 1985, and the two started to learn about the clothing business. They started with a small line on the fringes. "Then it grew up," Gabbana says. A move of offices in 1989 inspired bigger ideas—like gowns, the richest tapestry coats, licensees, and, this fall, their first perfume. With Romeo Gigli showing in Paris, Dolce and Gabbana are the leaders of Milan's fashion vanguard, a counterpoint to the big names in the Palazzo Pack—Armani, Versace, Ferré, Missoni.

They say they've been telling a different story all along. "We wanted to look for the real woman—inside," says Dolce. "To find her personality. She'd lost it. It had to come out, and it started this sexy story. This woman has shown she's beautiful. Now she wants to show her mind. She's leaving [the overtly] sexy and looking for a new eroticism. The tie [tucked] in the bra. The suspenders on top."

"The man's jacket," Gabbana harmonizes, "the man's shirt, and the cameo at her neck."

Among other things, their success has won them another line, which they design under contract. The Genny group's Complice collection was once—memorably—designed by Claude Montana. It died on the vine after he left. Dolce and Gabbana were challenged to revive it. At the very least, the three Complice collections they've done so far have gotten people talking. For fall, their designs are inspired by a circus. And once again, something lurks beneath the surface. The real circus is fashion success, it seems. "There are beautiful people, ugly people, people on the high wire," Gabbana says.

"In this big tent there is happiness, sadness, work, life," Dolce adds. "We want to show the circus because our lives, every day, are on the high wire." He smiles—just a little. "It's dangerous," he concludes. "It's like life." ■

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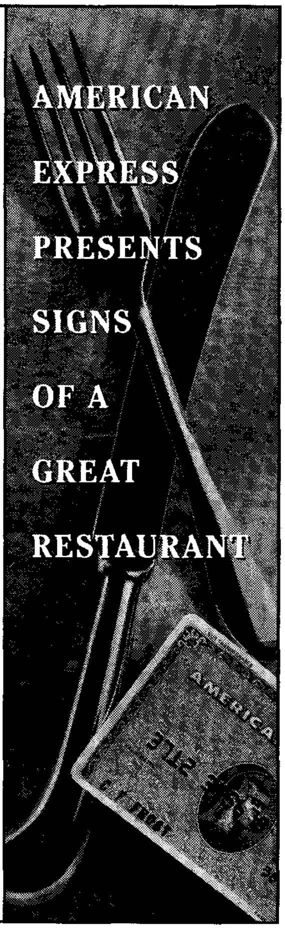

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AMERICA IS COUPON CRAZY

THE CHIEF DIFFERENCE BETWEEN DOLLARS and coupons is who issues them. But while consumers are hoarding Uncle Sam's money, they're spending unprecedented amounts of marketers' tender. Last year, a record 292 billion coupons were distributed. People tossed out more than 284 billion, but cashed in a record 7.5 billion. Coupons have become a marketing mainstay, and they have changed the way shoppers shop.

It may have been C. W. Post who started the coupon revolution, when he issued a one-cent certificate for Grape-Nuts in 1895. Since then, coupons have been used steadily. In 1965, when Nielsen Clearing House Promotional Services—a division of Dun & Bradstreet—started tracking coupons, 10 billion were distributed. "Consumers expect coupons, and manufacturers found they work, particularly in a sluggish economy," says Tommy Greer, CEO of Catalina Marketing. "They've gone from being a tool of the majors to being an essential tactic of the minors, for even obscure items like no-fat turkey."

NCH estimates that more than 3,000 companies issued coupons last year, not just to add value but to promote sampling, call attention to a new size or package, cushion price increases, gain retailers' support, and compete with store brands. And by sometimes doubling their value, retailers are using coupons as ammunition in price wars. "For all their faults, coupons are still the best way manufacturers can give incentive to consumers directly," says Steve Martin, director of analytical services at NCH.

Almost 80 percent of all coupons today are distributed through freestanding inserts in Sunday newspapers. An additional 2.3 percent come from magazines, 5.3 percent from daily newspapers, 3.8 percent from product packages themselves, and 4 percent through direct mail. All others, including in-store and "bounce-back" coupons (when you mail in a coupon, that company sends you coupons for more products), account for about 5 percent.

In Colorado, Enviromint America operates a can crusher that dispenses coupons when you bring in your cans. Catalina Marketing places machines on the checkout lines in supermarkets that print coupons tailored to the customer: For example, a person buying Huggies diapers might receive cents-off coupons for Carnation baby formula.

Since February, Actmedia has been dispensing, in stores, coupons that are "good for this shopping occasion," says director of marketing Jon Rubin. His research shows that on-the-spot couponing increases sales by an average of 35 percent and that, rather than rewarding people who would have bought the product anyway, it helps to encourage unplanned purchases.

Consumers' great expectations have caused coupon values to rise. NCH says that 70 percent of coupon users won't use a coupon worth less than 20 cents. On average, they expect 52 cents off on brands they usually buy, while it takes 74 cents to make them try the competition. "Consumers will use coupons to buy a regular brand rather than try something new," says Betty Gmach, vice-president of marketing and sales for Carolina Manufacturer's Service.

In general, the costlier the product, the bigger the face value of a coupon, says Gmach. The items shoppers are most likely to use coupons for are household cleaners, laundry products, and "personal-care" products. Last year, according to NCH, the average coupon for grocery products was worth 56 cents (up 9 percent from 1990) and for health and beauty products, 58 cents (up one percent). The average face value of redeemed coupons was 54 cents.

What happens when the couponed item isn't available? NCH found that roughly one third of shoppers go to another store. An additional 27 percent postpone the purchase, 19 percent discard the coupon, 15 percent buy a different brand, and 10 percent complain to the store manager. "We found that 94 percent of shoppers dramatically changed their behavior in the past recessionary year to include coupons, that 40 percent stockpile groceries to avoid missing coupon expiration dates, and that most would buy a national brand rather than a private label if they had a coupon for it," says Martin.

NCH says that 77 percent of all U.S. households use coupons (particularly in markets where their value is doubled). A higher percentage of whites (78 percent) uses coupons than of blacks (71 percent) or Hispanics (70 percent), and in the U.S. people use them far more than in other countries, some of which ban them.

Affluent people do use coupons. But the typical user of coupons is a middle-aged married woman with children living in the Northeast who has a household income of under $40,000. She spends $81 a week on groceries and saves about $10 with coupons.

Ambuj Jain, who teaches marketing at Southern Methodist University, feels consumers enjoy the gamelike situation coupons bring to shopping. Coupons, he says, reduce the risk of trying new products and make women—particularly those with jobs—feel they are taking care of their

Photograph by Rick Osentoski.

families. But the main reason for clipping coupons is to save money. Last year, couponers saved $4 billion, up 14 percent from 1990.

But even while consumers are redeeming more, "they resent having to buy more than they want to redeem the coupon, and many believe that if coupons were abolished, prices would fall," says Bob Cottrell, president of the Clayton/Curtis/Cottrell research firm.

They also dislike the one- to three-month expiration date (often highlighted and circled in red) that can now be found on many coupons. Summary Scan, a Chicago firm that tracks packaged-goods promotions, found that 57 percent of coupons expire in three months or less and another 31 percent in six months or less. Evergreen coupons, those without expiration dates, represented 16.7 percent of all coupons issued in 1987; now they account for 2.5 percent.

But marketers favor coupons that expire fairly quickly because they prompt purchases and have a limited liability, says Martin. Issuers pay stores an average of 8 cents per redeemed coupon for handling and verifying a coupon's validity. Stores must bear the financial burden for coupons redeemed after they've expired.

Each year, around $500-million-worth of coupons are redeemed fraudulently, says Bud Miller, operations manager of the Coupon Information Center, which represents manufacturers who distribute coupons. Comark Merchandising president Dick Krautsack says that almost 20 percent of all coupons are misredeemed.

"Some of the misredemption is penny-ante or even accidental—buying a different brand or less quantity than required—but most involves organized attempts to defraud," says Miller.

An industry has emerged to thwart the defrauders, led by the Coupon Information Center. In one sting operation, coupons for nonexistent products appeared in newspapers to trap abusers; a single Los Angeles store tried to redeem more than 2,000 of them for a shampoo that didn't exist.

Carolina Manufacturer's Service has a program that helps manufacturers keep track of how their coupons are being used, while Polaroid's "Polaproof" transparent film, when affixed to coupons, makes them essentially uncopiable. And Comark's Copy Stop inks, film, and printing process cause the word *void* to appear on coupons exposed to the light used in copiers.

In 1990, a Boca Raton couponer was found guilty of mail fraud and conspiracy for redeeming thousands of fake coupons in a $2-million operation. Using coupons legitimately will probably shave only a few dollars off a consumer's weekly bills, but it adds up. ▬

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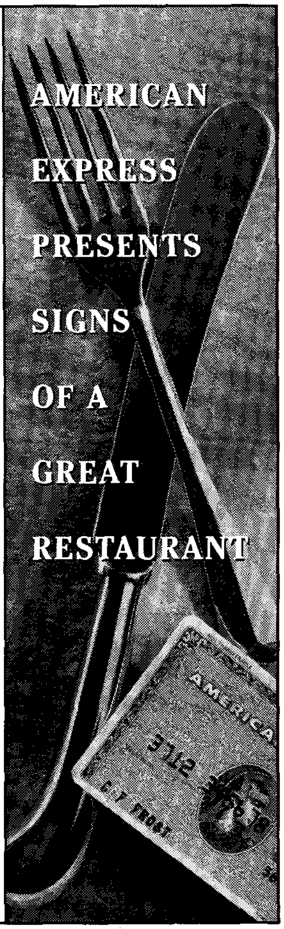

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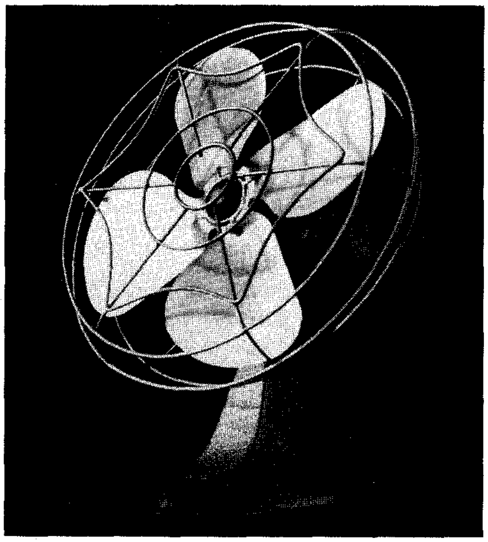

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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Brotherly Love—and Death

In the summer of 1990, Joe Berlinger and Bruce Sinofsky opened the newspaper and saw what would become their next film: a photograph of three grizzled and toothless upstate New York brothers, one of whom was accused of suffocating a fourth brother.

Berlinger and Sinofsky were hardly the only filmmakers drawn to this story and its Biblical overtones, but they *were* alone in winning over the Ward brothers and the tiny town of Munnsville. And so, when *Brother's Keeper* receives its U.S. theatrical premiere at Film Forum on September 9, it will already have had one New York screening—last weekend, in the gymnasium of Stockbridge Valley Central School, in Munnsville.

Delbert Ward, then 59, was the youngest of "the Ward boys," as they were called—Delbert, Bill, Lyman, and Roscoe—four illiterate dairy farmers who had never been farther than a few miles from their squalid home. Delbert shared his bed with Bill, 64, who one morning turned up dead. The police called it murder—a mercy killing, for Bill had been ailing. Amid a media avalanche, Delbert was thrown in jail.

Filmmakers Sinofsky and Berlinger on the Ward farm.

Brother's Keeper picks up the story here, recounting how most of Munnsville's 499 citizens hurried to Delbert's defense, unwilling to let a zealous prosecutor put away a man who didn't know the difference between waiving his rights and waving to a neighbor. "As foolish as that sounds," says a neighbor in the film, "that's God's honest truth." A jury acquitted Delbert of the second-degree murder charge.

While shooting *Brother's Keeper*, Berlinger, 30, and Sinofsky, 36, both held down day jobs at Maysles Films, an early pioneer of cinéma-vérité. They drove upstate every other weekend, baling hay and milking cows with the Wards for several visits before even unpacking a camera.

Meanwhile, they accumulated nasty credit-card debts. "Bruce had to take out a second mortgage on his house," Berlinger says. "I spent my honeymoon nest egg."

American Playhouse eventually relieved their money woes, but it's obvious that Berlinger and Sinofsky never lost their concentration: *Brother's Keeper* is a testament to the power of nonfiction filmmaking, a moving but evenhanded portrait of the strength of community and the righteousness of the legal system. Along the way, filmmakers and subjects grew so close that the Wards named two of their turkeys Joe and Bruce.

Despite many film-festival awards, Berlinger and Sinofsky are—for now, at least—distributing *Brother's Keeper* themselves, and are therefore thinking about little else. As for the Ward boys?

"For the most part," Sinofsky says, "they're up there on the hill, milking the cows. Except they're missing one brother, and their lives have been changed because of the events. How could you not be changed by going on trial for murdering your brother?" STEPHEN J. DUBNER

PRICES

HERE'S WHAT IT COSTS FOR A MAN TO LOOK AND feel his best these days:

☐ Barbershop shave at Bergdorf Goodman Men, 745 Fifth Avenue, $15.

☐ Manicure and pedicure at Pickasso Nails, 22 West 56th Street, $27.

☐ Thirty minutes of suntanning at Portofino Sun Center, 38 East 58th Street, $30.

☐ "Platza" massage (beating with an oak-leaf broom), sauna, cold-water body rinse and swim, Jacuzzi, and workout, at Tenth Street Turkish Baths, 268 East 10th Street, $36.

☐ One-hour private workout with owner Keith Byard, at the Studio of Fitness & Movement Arts at Carnegie Hall, 154 West 57th Street, $80.

☐ Four-layer seaweed facial mask, at the Repêchage Treatment Center, 1037 Third Avenue, $80.

☐ Aromatherapy circuit, including steam-cabinet session with essential oils, at Tej Beauty, 162 West 56th Street, $125.

☐ Ninety-minute image consultation, with analysis of optimum colors, accessories, and clothing styles, at Look Consulting International, 509 Madison Avenue, $160.

Photographs: top, Derek Berg; bottom, The Granger Collection.

FUN AND GAMES

REALITY CHECK

“TIME TO DIE,” INTONES A rumbling basso profundo that seems to come from inside your head. Heart thumping, you cross the killing field, a checkerboard the size of a basketball court. High above, man-eating pterodactyls float lazily in the star-dotted dark.

You notice, too late, that your opponent—like yourself, a Cubist caricature who moves with stiff-legged, marionette steps—has fired his blaster. As Day-Glo fragments of your computer-generated body pinwheel through space, you hear the faraway voice of a little boy, somewhere back in the real world: “Hey, Mom, a virtual-reality place—that's totally cool!”

The real world, in this case, is Virtuality, a coliseum for video gladiators located on the second floor of the Fulton Market Building in the South Street Seaport. It's the first consumer virtual-reality game.

After paying $5 for a three-and-a-half-minute ride, cybernauts don headgear whose goggles and quadraphonic sound immerse them in 3-D worlds. By pressing a button on a hand-held baton, combatants “walk”; a trigger enables shootists to blow one another to smithereens. Oh, and keep an eye peeled for the pterodactyls for whom the game—Dactyl Nightmare—is named. They have a nasty habit of snatching up unwary players and dashing them to bits on the ground below.

Battling pterodactyls at the Seaport.

“Our regulars are everyone from Nintendo junkies to Wall Street guys in Brooks Brothers suits,” says Rodney Fisher, assistant manager at the arcade. “They just want to escape to this world.”

To Antoine, a French violinist vacationing in New York, the world in question could use a little tinkering. “It's cartoony,” he points out, “and the motion is a bit jerky.” Still, he concedes, Dactyl Nightmare is good, gore-flecked fun. “I got killed,” he says, grinning broadly. “A couple of times.”

MARK DERY

NIGHTCRAWLER

ROCK AND A STRANGE PLACE

CONEY ISLAND'S GLORY days have come and gone, but on a Friday night, the crowds still flock. They come for Nathan's; they come to ride the disco bumper cars; and they come to pay $1 to gaze at a “100-pound rat” that looks a lot like a guinea pig on steroids. Nobody heads out to the boardwalk much anymore, except for the odd pack of teenagers carrying garish oversize stuffed animals they've won.

Walk a little farther down the boardwalk, though, and you'll find a brightly painted storefront that looks not unlike some hot Avenue A pizza café. Its outdoor tables are full of pale, skinny guys in flannel sleeveless shirts and Kurt Cobain hairdos drinking Rolling Rocks and talking to women sporting nose rings and minidresses. Inside, hipsters sit on bleachers and watch a Brooklyn band called Circle X belt out a loud, dirgelike rendition of an old-fashioned carnival-sideshow tune. Outside on the boardwalk, two cops stop for a moment to listen, laugh, shake their heads, and move on.•

East Village hip meets Coney Island weird: Sideshows by the Seashore.

Welcome to Sideshows by the Seashore, where the alternative-rock set heads when it needs a field trip away from the same old CBGB's/Knitting Factory grind. The Sideshow building used to be occupied by a pinball parlor, but it's now rented by Dick Zigun, a Yale Drama School graduate and playwright who has turned the place into a shrine to the Coney Island that once was. He runs a real-life sideshow, complete with Snake Ladies and Human Blockheads, and he organizes annual events like June's Mermaid Parade—a funky, kitschy salute to summer with grand marshals such as cartoonist Lynda Barry—and, late every summer, a Tattoo Festival. The rock shows are booked by Kim M. Rancourt, a record-album designer and singer.

Some nights things can get pretty slow. But lately, Fridays at Sideshows have been brutally hip—when a new record label called Kokopop held a showcase for a few of its bands, the place was fairly crawling with scenesters.

“Bands have to take the risk to come play out here,” Rancourt says. “And people have to be really motivated to come. But it's a whole multimedia experience—the beach, the bands, the Cyclone.” It's enough to make one forget, however briefly, about the long D-train ride home.

KIM FRANCE

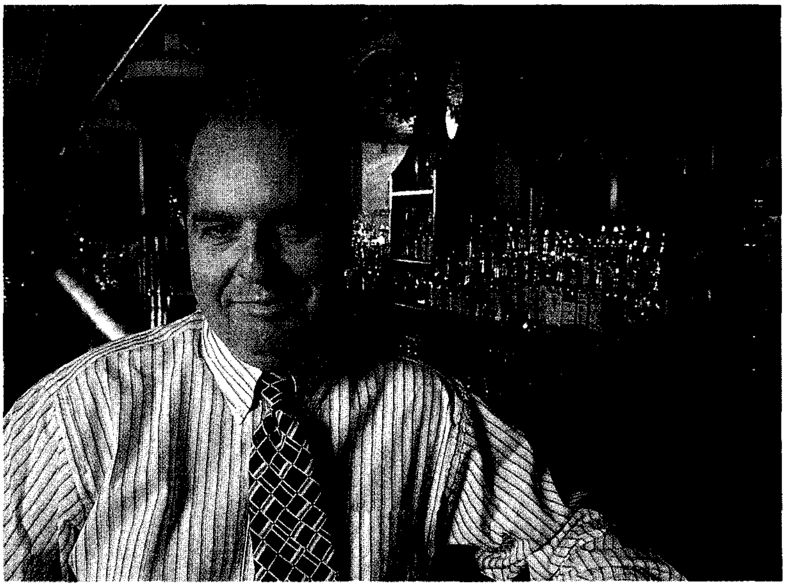
Photographs: top, Peter Freed; bottom, Andrew Garn.

BROADWAY'S BARROOM REVIVAL

FOR MORE THAN TWELVE YEARS, THE WEST BANK CAFE (407 West 42nd Street) was an exemplary theater district saloon where famous, hopeful, and has-been theatricals by the score drank devotedly. Tennessee Williams was an early café regular notorious for his nasty bar scraps. Sean Penn and Madonna often exited the West Bank separately, late nights during the eighties, using front and rear doors to divert paparazzi. Katharine Hepburn, Burt Reynolds, Albert Finney, and Warren Beatty all hung out on occasion.

And then there was the night that a struggling actor-regular named Bruce Willis flopped down at the West Bank bar moaning about agents and his own inability, specifically, to find one. Very shortly after this beer-sobbing demonstration, as a direct result of intervention by the industry-savvy West Bank barflies, an agent from Triad Artists signed Willis and sent him to Hollywood to audition for *Moonlighting.*

So the West Bank's inexplicably abrupt closing in August 1991 affected the theatrical community with much the same force as the shuttering of a long-running, much-beloved Broadway hit. That's why it's gratifying to report—to actors and nonactors alike—that the lights are on once again at the West Bank. And especially gratifying to find the café's grinning, bullet-headed original manager/owner, Steve Olsen, back in charge. It is Olsen who first conceived the West Bank Cafe, back in 1978, and who opened and rode shotgun over it for all of the café's vivid life, before being forced to depart the premises more than two years ago under mysterious and highly suspicious circumstances, so far as regulars could tell.



“The actors did it”: Steve Olsen at the rebuilt West Bank Cafe.

The obvious question—what is Olsen doing lurking about once again?—brings an unlikely answer.

“The actors brought me back,” Olsen says. “I know, it's amazing,” he maintains, reflexively wiping down a table as he speaks, “but the actors did it.” “Did what?” someone wonders. Olsen just smiles.

“ON ONE LEVEL, IT ALL CAME DOWN TO THE SHOWS IN THE basement,” he explains. Yes, the shows: The West Bank basement had long offered actors something more than the upper floor's convivial alcoholic camaraderie—namely, a handsome performance space available to all comers, at a suicidally slim profit margin. Olsen—very sensitive to the plight of actors since his own teenage bartending days ministering to gangs of them at an uncle's tavern on the Upper West Side—had opened up the West Bank's basement in 1979 as a fully outfitted theatrical cabaret.

Over the years, the West Bank Cabaret played host to a stupendous, sometimes stupefying array of talent in new plays and musicals. At least two of these productions actually managed to transfer out of the West Bank basement: a musical called *The News,* which reached Broadway for a brief run in 1985, and *Standup Shakespeare,* a musical Shakespearean revue that Mike Nichols had moved to an Off Broadway house in 1987, with similarly short-lived success.

“The cabaret always came close to paying for itself,” Olsen insists now, rising to pace the silent West Bank space, “and all improvements, upstairs and down, were made out of receipts, so my two financial partners never had to kick anything back in. Then, everything seemed to get old all at once; after twelve years of business, every corner of the restaurant suddenly wore down. So I went to my partners to tell them that we needed cash for some major repairs, and they just fired me. Flat. ‘Go around the corner and tend bar someplace,’ they said, which I did. I went to work bartending at the Film Center Cafe over on Ninth Avenue.

“First thing they did was cancel the theater program,” Olsen adds grimly. “Then they replaced me with a guy from their construction company. Within a few weeks, business apparently dropped off something like 70 percent. The actors did it. They just stopped coming in; the place basically went dead—the deep freeze. I was tossed out on July 17, 1990, and my former partners finally closed down one year later. That's when I made them an offer, and, well, here I am.”

Was Olsen really saying that a bunch of actors had both killed and saved the West Bank Cafe?

He laughs. “Hell, my new partners are actors: John Heard and Mark Linn Baker. Baker wants to start his own theater company downstairs. Heard says he's just thrilled to be part of the place. We've renovated the kitchen completely, and the basement; I've got a whole list of plays ready to go in.” Broadway set designer Robin Wagner worked on the theater and the dining room; the grand reopening is scheduled for early September.

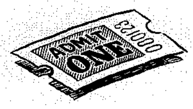
Olsen's listeners still couldn't quite get over this. In a decade of declining Broadway-theater attendance, diminished local film production, and devastating N.E.A. cuts, a bunch of New York actors had gone out and saved their favorite bar? On their own? Happy ending?

“Let me tell you something,” Olsen says quietly. “We reopened here unofficially for one night with a party for all the old regulars, and from 8 P.M. until four o'clock in the morning, more than 500 people came through that door. You know what every last one of them said to me? Every damn one of them who shook my hand or grabbed me that night? ‘Welcome back,’ they said. ‘We haven't been in here in a year and a half. It's nice to be home.’ ”

BARRY SINGER

Photograph by Henny Garfunkel.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

THEATER

***Marvin's Room:* Theatergoers, take note. This is your last chance to see Scott McPherson's hilarious and incredibly moving play about one very odd family. The writing is so precise, the acting so splendid, it would be a shame to miss it. Imagine Joe Orton with heart and soul. Through September 6.**

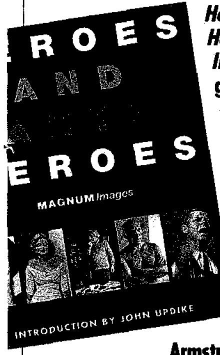
RECORDINGS

Kathleen Battle at Carnegie Hall: Her debut recital on April 27, 1991, was memorable. But if you weren't there, don't despair. DG has just released the concert on CD—every ravishing note. (Deutsche Grammophon.)

Kathleen Battle
At Carnegie Hall
HANDEL · MOZART
LISZT · STRAUSS
RACHMANINOV
GERSHWIN
MARGO GARRETT
PIANO

BOOKS

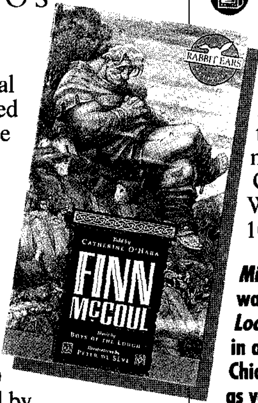
***Heroes and Anti Heroes: Magnum Images:* All the greats and non-greats are here—Churchill riding a tank, Liz and Dick schmoozing, the duchess of Windsor jumping, and Louis Armstrong reflecting on the blues. (Random House; $65.)**



All That Remains, Patricia Cornwell: In the third novel in a series, Kay Scarpetta, Virginia's chief medical examiner, is hot on the heels of a serial killer who's already had his way with four young couples. (Charles Scribner's Sons; $20.)

VIDEOS

Finn McCoul ($9.95): Finn McCoul, a local hero, is pursued by Cucullin the giant, and lucky are those little ones who end up with this video, narrated by Catherine O'Hara (*Home Alone*) and illustrated by Peter de Sève.



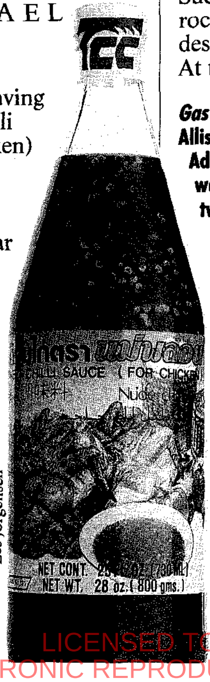
***Casablanca, Fiftieth Anniversary Limited Collector's Edition* ($99.98): Some moviegoers could play it again. And again. And again. If you're one of them, by all means treat yourself to this boxed set, which includes a hardcover book on the making of the movie, black-and-white glossies, and your very own certificate of ownership.**

SCENES

"Putt-Modernism": Golf as imagined by Frank Gehry, not Dan Quayle. This real, honest-to-goodness miniature-golf course has eighteen holes, each designed by a different artist. At Artists Space, 223 West Broadway.

ASK GAEL

What's new and torrid?
Cool cooks are raving about Sweet Chilli Sauce (For Chicken) from Thailand, a blend of red-hot pepper, sugar, garlic, and vinegar (no fat). It works magic on pastas, salsas, dips, and salads. At Adriana's Bazaar, 2152 Broadway (877-5757), or Bangkok Market, 106 Mosco Street in Chinatown (349-1979).


CHILLI SAUCE (FOR CHICKEN)
NET CONT. 25 FL.OZ. (740 ML)
NET WT. 28 oz. (800 gms.)

Les Jörgensen

TELEVISION

Going to Extremes: The producers who scored big with *Northern Exposure* are back. This time around, the idea is medical students in the Caribbean. (ABC; Wednesday, September 1; 10 to 11 P.M.)

***Middle Ages:* Peter Riegert, who was in *Animal House* and, later, *Local Hero,* joins Michael O'Keefe in a show about a bunch of Chicago baby-boomers. They are, as you might expect, quickly approaching middle age. (CBS; Thursday, September 3; 9 to 11 P.M.)**

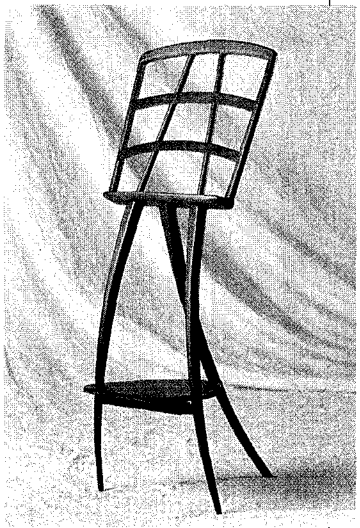
MOVIES

Johnny Suede: How cool is Brad Pitt? Real cool. With tidal-wave pompadour and black suede shoes, he *is* Johnny Suede, a bumbling would-be rockabilly singer who desperately wants to be a star. At the Angelika.

***Gas Food Lodging:* First-time director Allison Anders's movie stars Brooke Adams as a single mother and waitress trying to raise two daughters—played by Fairuza Balk and Ione Skye. At Film Forum.**

ART

A few of our truly favorite things: "Modern Design: 1890 to 1990," at the Metropolitan Museum of Art, is made up of one perfectly designed object after another. The all-encompassing exhibition includes tables, chairs, and clothing culled from the museum's permanent collection and runs through October 25.



TASTINGS

BY ALEXIS BESPALOFF

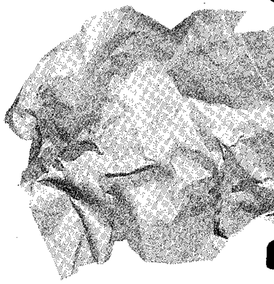
Getting festive: Germany may not be the first place you'd look for sparkling wine, but the appealing Deinhard Lila Brut ($8), made from Riesling, is a lively, off-dry sparkler that will add a festive note to any end-of-summer party.

FASHION

"It may be time to hock the Harley," says Michael Gross. "Chrome Hearts's motorcycle gear is gothic, but if you're into leather and silver, it's your ticket to ride." There's something for every wild one in your life—from T-shirts ($50) to jackets like this one ($5,100) on the third floor of Bergdorf Goodman.

Lauren Sorokin

How to Survive GETTING FIRED



Raising Your Severance, Protecting Your Rights—And Finding a New Job

SYDNEY CARTON HAS GIVEN UP.

Six months ago he was sitting at his desk, reading Advertising Age, *when his telephone rang. It was Marcel St. Evremonde, the agency's senior account executive. He asked Sydney to come see him right away. As Sydney walked through the agency to St. Evremonde's glass-enclosed office, he noticed that everyone avoided making eye contact with him. He arrived to find his longtime friendly rival, Charles Darnay, saying good-bye to Mandy Defarge, St. Evremonde's secretary. Darney came up to him and whispered in his ear, "I got the ax. Meet me at the coffee shop in an hour. Stiff upper lip." Just then, St. Evremonde motioned for Sydney to come into his office. Mandy didn't even look up from her knitting as he walked by.*

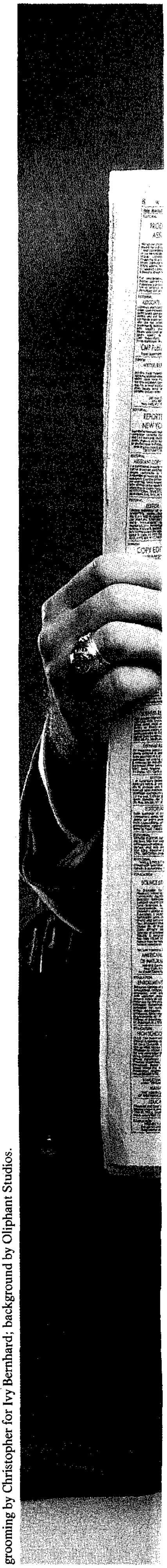
"Carton, I have some bad news and some good news for you," he said. Sydney swallowed hard. "The increasing demands of globalization require us to downsize operations and release corporate resources. The bad news is you'll be escorted from the building immediately. The good news is that because of your ten years with the agency we are giving you two months' severance."

Sydney was speechless. "Don't thank me," St. Evremonde added, "it was the least I could do. And don't worry, Carton," he said, standing up, "I hear there are opportunities in education, health care, food production and delivery, and environmental cleanup. Have a nice weekend."

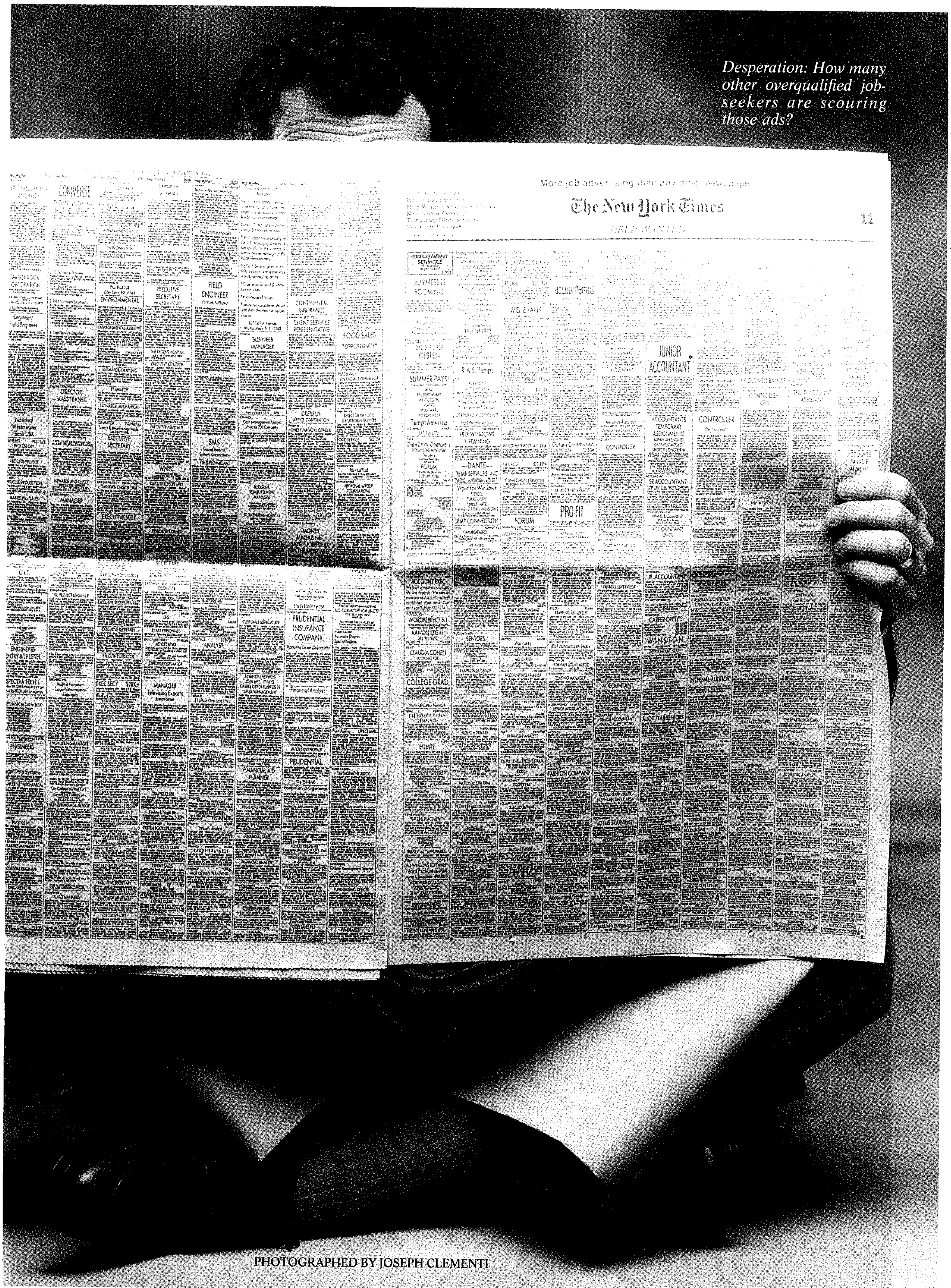
When Sydney stepped out of the office, Jerry Cruncher, chief of security, handed him a box with all his personal mementos. Mandy Defarge put down her knitting and asked St. Evremonde if she should "get the next one on the phone."

In the lobby, Darnay ran over to Sydney, crying, "Can you believe the nerve of them, offering only two months' severance! I told them I wanted one year's severance, eighteen months of continued health-insurance coverage, outplacement counseling, my computer, and use of my secretary for a month. That guilty little weasel Marcel caved

By Stephen M. Pollan and Mark Levine



Stylist: Jill Evelyn Bloomer; wardrobe from Paul Stuart; model: Chuck Mason, from Bookers, Inc.; grooming by Christopher for Ivy Bernhard; background by Oliphant Studios.


More job advertising than any other newspaper
The New York Times
HELP WANTED
11

Desperation: How many other overqualified job-seekers are scouring those ads?

PHOTOGRAPHED BY JOSEPH CLEMENTI

The Termination Script

IN AN ATTEMPT TO MINIMIZE THE CHANCES OF emotional outbursts or legal actions, terminators often stick to a script. Here, from a handbook prepared by a leading outplacement firm, are some questions dismissed employees often ask, and the answers that management suggests the human-resources people give them:

Employee: Will you give me a letter of reference?
Employer: Yes, but within our company policy we can only state your position and dates of employment.

Employee: What if my severance runs out?
Employer: The company's severance policy should be adequate. You will also be eligible for unemployment, and outplacement assistance provided by the company will be helpful to you in securing a position as fast as possible.

Employee: What about my non-compete agreement?
Employer: We may be willing to waive the agreement. When you encounter an opportunity that might be competitive, let us know.

Employee: Can I be rehired?
Employer: You should not hold out hope, as no possibility presently exists. Reemployment (if possible) would be in the natural course of business, as this is not a "layoff." You should, however, stay in touch with your contacts throughout the company.

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right in. What did you get out of them?" Sydney ran to the bathroom and threw up.

First thing Monday morning, Sydney began networking. Unfortunately, it seemed as if nearly everyone in his network had also been laid off. Most of his contacts were now bartenders, taxicab drivers, and free-lancers. Employment agencies and headhunters were of no help, and neither were the classified ads. His severance ran out quickly, unemployment barely covered carfare, and he began to tap into his savings. After five months of frustration, he decided to give up on advertising and just get a job—any job.

After a month of answering nearly every ad in the paper, he got a phone call: Manette Publishing wanted to talk to him about a job as ad salesman for its magazine The Recession Reader. *Arriving for his interview with the publisher, he was surprised when the receptionist waved him right in. When he entered the publisher's corner office, he found Charles Darnay sitting behind the desk.*

THE NEW YORK METROPOLITAN area continues to suffer through its greatest economic crisis since World War II. According to the Port Authority's most recent annual economic review and forecast, the area lost 374,000 jobs in 1991 and will lose another 200,000 in 1992. And the rate of cutbacks isn't expected to stabilize until sometime in 1993. By then, the recession will have virtually wiped out all job growth since 1984. In effect, the city and its suburbs have been set back a decade.

In the past, the suburbs prospered when the city declined, and vice versa. Recently, job losses have been about evenly divided between city and suburbs. And those losses are striking not only blue-collar workers but white-collar middle managers as well, many of them baby-boomers who have never before known failure.

In the past twelve months, New York City has lost 14,000 jobs in business services, advertising, and computer services; 6,000 in engineering, accounting, architecture, and management consulting; 14,000 in finance, insurance, and real estate; 16,000 in city government; 12,000 in construction; and 17,000 in manufacturing. Economic recovery won't lead to the return of these jobs.

HEEDING THE SIGNS

IT TAKES MORE THAN SIX MONTHS FOR most New Yorkers to find another job. Of the 93,000-odd New York City residents collecting unemployment insurance, about 117,000 are on extended benefits, which kick in only after 26 weeks of regular benefits. (It's tough to determine how much longer than six months it's taking to find a job, since there's no way to track what happens to the unemployed after benefits run out.)

GETTING
FIRED

Don't wait for the bad news. If you sense something is going on, it probably is. Approach your employer and ask directly if your job is in danger.

There is no magic formula to create openings in industries that are dying, shrinking, or relocating. But there *are* ways to minimize the inevitable pain and suffering of job loss. The time to start is when you're still employed.

You sense that something is wrong in your company, but you're not quite sure what it is. In this job market, that sort of foreboding isn't paranoid, it's realistic. "If you think something is going on, it probably is," warns Charles Sodikoff, an industrial psychologist and senior vice-president of Drake Beam Morin, Inc., one of the nation's largest outplacement firms.

Every organization sends signals of termination. Faint omens appear as early as four months prior to actual firings. As time goes on, the signs begin to be aimed at specific individuals.

If you're not sure your uneasiness is well founded, ask co-workers if they have noticed anything unusual. Phrase your questions gently—you'll be more apt to get a truthful answer and less likely to start a panic.

Once you're sure the sense of impending doom isn't just in your imagination, start taking steps to prepare for losing your job. Discreetly photocopy your Rolodex. Compile a list of all the people you would call if you did lose a job, and start calling them regularly, "just to stay in touch and see how things are going." It's much easier to draw on an active network than to reestablish contact with people you haven't spoken to for three years.

If you have a copy of your company's employee handbook, take it home. If you don't have your own copy, ask the human-relations department if you can see one. Take notes on the relevant sections, date the notes, and record these actions in your diary or calendar.

Next, update your résumé. This won't be the one you'll use for job hunting, but it will be easier to rework later if it's current. Then analyze your financial situation. If your finances are complex, consider enlisting the aid of a certified financial planner, preferably one who charges a flat hourly fee rather than a commission.

Conventional wisdom says you should always have enough cash available to cover three to six months' worth of expenses. But most savvy financial advisers now advocate saving an additional three months' cash.

Don't count on unemployment insurance to let you maintain

Pink slip photographed by Rick Osentoski.

your life-style. You'll get a weekly benefit equal to half your average weekly earnings, up to $300 per week. There is no allowance for dependents. Regular benefits last 26 weeks, and a further 26 weeks of extended benefits is available, thanks to recent legislation.

Put yourself and your family on an austerity budget. Funnel the resulting savings into an account or instrument favoring liquidity over interest. If you have outstanding high-interest credit-card balances, consider paying them off now, while you still have a stream of income. Look into refinancing your mortgage in order to lower monthly payments. And think about establishing or expanding any emergency lines of credit, including home-equity loans. Once you lose your job, it will be too late.

"Anyone who picks up danger signs at work and is female, gay, disabled, a member of a racial, religious, or ethnic minority, foreign-born, over 40 years old, or who has worked for the same employer for five years or more should immediately contact a lawyer experienced in employment or labor law," urges employment lawyer Shelley Greenwald. "Whether or not a firing is in fact discriminatory," she points out, "members of these groups will have increased leverage in a severance negotiation." An experienced lawyer will be able to determine how much leverage you have and how best to use it. And by having an expert lined up in advance, you'll be able to resolve matters quickly.

AUGUST 1992
S M T W T F
DIXON TICONDEROGA 1388-2

It takes most unemployed New Yorkers more than six months to find work.

Ask your other legal and financial advisers for the names of employment lawyers. Most charge $175 per hour and up. Base your selection on their experience and how comfortable you feel taking advice from them. In your dealings with your employer, the employment lawyer will be an invisible (but implied) presence.

Now you're ready to make your first important decision: whether to confront your employer with your suspicions or wait for the ax to fall.

LAUNCHING THE PREEMPTIVE STRIKE

RATHER THAN WAITING FOR THE bad news, it's often better to take charge of the situation, approach your employer at the first sign of trouble, and ask directly if your job is in danger. There are advantages to doing this. For one thing, it lets you increase your preparation time and take charge of the termination process. For another, by throwing a monkey wrench into your employer's carefully orchestrated plan, you may place yourself in a better position to negotiate severance. If your termination was to have been part of a larger layoff, management expects to offer standardized severance packages and will try to derail negotiations by stressing its need to be fair to everyone. "By separating yourself from the pack, you have the opportunity to cut an independent deal, which leads to a better package," Greenwald says.

Of course, these advantages are contingent on your being told the truth. Don't count on that if you go to your direct supervisor. Nothing discomfits managers more than firing someone. Your manager, caught unprepared, will put the best spin on any information he gives you. He may say, "Cuts are being discussed . . . but don't worry—I'll do everything possible to take care of you." Your manager wants to be seen as the "good guy." When the inevitable happens, he will simply turn to you and say, "I'm sorry; I did everything I could." And, incredibly, you then find yourself in the position of comforting him.

That's what happened to Anna Amato*. After two years as an art director with a major cosmetics company, she began sensing trouble when the company made many major acquisitions, creating some redundant departments. "My supervisor was acting like she knew something was up," Anna recalls. "When I first asked her, she said, 'Don't worry.' Then it became 'I'm trying.' My evaluation was skipped, and I was told, 'Don't worry, it will be retroactive.' I think she tried to keep the truth from me because she knew if I was too scared, I wouldn't be able to produce . . . and she wanted me to finish all the projects I was working on."

Because of most managers' inability to tell the unvarnished truth about terminations, preemptive strikes should always be aimed at personnel and human-resources executives. Since they probably have had very little direct contact with you, there are fewer emotions standing in the way of truthfulness, and it's likely they will level with you.

Take notes during this meeting: That sends your employer a couple of unstated yet very powerful messages: You're compiling information so someone else—perhaps a lawyer—can be informed; and you're creating documentation of your conversations with management that could be used in subsequent legal action. Note your appointment with the personnel executive in your diary.

If you work for a small company that has no human-resources department or

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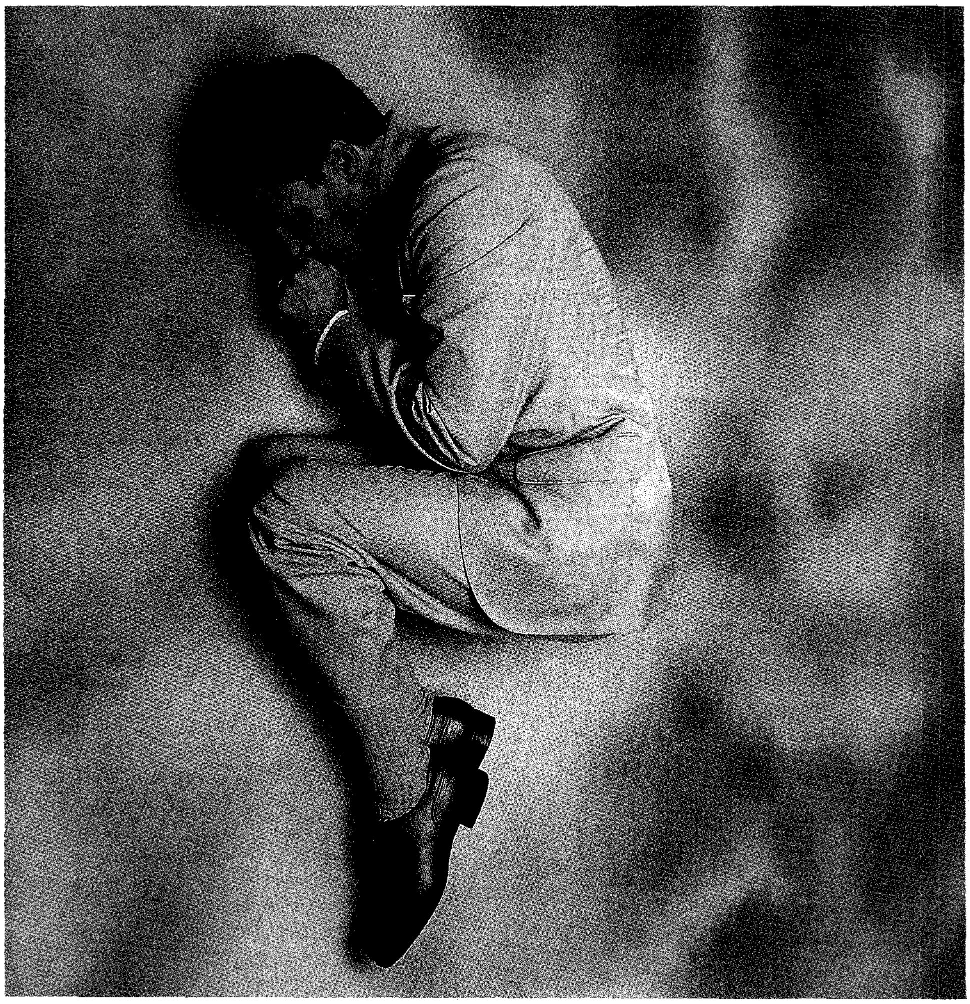
**Names followed by an asterisk have been changed.*

Briefbag from T. Anthony Ltd.; pencil from Think Big!



Even when it's clear they'll be fired, most people wait passively for the blow.

executive, weigh your options carefully. There is no guarantee that you'll be told the truth by your supervisor, and the only possible advantage in asking for an answer—and getting a lie—is increased leverage in a severance negotiation. Sodikoff warns, "That may be outweighed by the potential for irrational behavior by managers who view a preemptive strike as an act of disloyalty—'How dare you not wait for me to fire you?' " His rule of thumb is "The more sophisticated and well trained the individual, the more honest he will be when confronted."

Since an employee's asking if he'll be fired is so uncommon and uncomfortable for everyone involved, you should assume the role of the concerned company loyalist, not the angry, embittered employee.

Even though there's some risk involved, the potential reward is great. Fifty-two-year-old Jack Pinter* had worked for a major publishing firm for more than 30 years when he heard rumors that he was about to be axed. Pinter went directly to his company's human-resources department. Pointing out that he had never received a negative evaluation, and implying that he would have solid grounds for an age-discrimination suit, he volunteered to resign, provided the company met his terms. Not only was he able to negotiate double the severance pay eventually offered to those laid off but he also received continued health coverage and outplacement counseling, neither of which was offered to the others.

THE TERMINATION MEETING

NO ONE ENJOYS BEING A TERMINATOR; it's devastating," says Deborah Shah, former director of personnel for NBC and current president of Management Partners, a consulting business specializing in helping companies make large-scale shifts in management style and operations. "Managers may have a personal relationship with the employee they are being asked to fire," she explains. "When they look across the desk, they may see dependents, not just the employee. They may feel the person being fired isn't well equipped to find another job. And they may feel the situation is partly their own fault through mistaken hiring or poor leadership." If unchecked by human-resources professionals, managers' guilt feelings often lead to overreaction that makes the termination akin to a long, slow torture session.

An amateur terminator will be either so apologetic that the employee doesn't understand he is being fired or so brutal that it comes off as a personal attack. Explanations, if any, will be vague. A modest severance package consisting solely of cash will be offered. Questions will be brushed off. The employee will be told to write his own reference letter. The terminator will then either bully or beg the employee to sign a form waiving any rights to further actions against the company.

A professional termination, on the other hand, while cold and formal, will be very clear. It will take place as early in the week and as early in the day as possible, to give the employee a chance to apply for unemployment. It will be done by a team, usually a manager and a human-resources person. It will be comprehensive and almost entirely scripted: The manager will present the rationale for the termination, and the human-resources person will present the severance package and field any questions. The employee will be handed a formal termination notice and perhaps a written description of the severance terms. He or she will be asked to sign a waiver form.

Even though you've probably been expecting the event for some time, you'll still feel shock, anger, and fear. But keep your emotions under control. Be businesslike. Try to project serene professionalism. "It's tough to do," admits Marilyn Puder-York, a clinical psychologist who works primarily with Wall Street executives, "but you need to perform like an actor. Try to put on your cognitive, thinking head . . . or at least behave as if you've got it on."

A calm demeanor will disarm the terminators. They've pictured you bursting into tears, screaming profanities, sitting comatose, or even taking a swing at them. Don't ask them to reconsider. Your acceptance of the termination will come as a relief, and they will compensate you for it.

IN A WELL-CHOREOGRAPHED TERMINATION, you'll be given an explanation for the firing. Whether it's truthful or not, it will at least present the company line. If you're not provided with the information, make sure to ask. Write down your supervisor's responses on your pad. If he or she asks why you're taking notes, simply say, "It's very important for me to understand everything you're saying."

In addition to discussing references, be sure to agree on a termination story, stresses Emily Koltnow, co-author of *CONGRATULATIONS! You've Been Fired* and founder of WIN Workshops, six-week seminars for women who have been fired or who believe their jobs are in jeopardy. "One of the first things you're going to be asked by a job interviewer is 'Why did you leave your last job?' " she says. "It's essential that both you and your former employer give the same answer. Otherwise you could be labeled a liar."

A professional terminator will fully describe the terms of a severance package. You may need to ask an unsophisticated terminator for the terms of the proposed severance package. (Though there is no law requiring that employees get severance, it is accepted practice, and companies *are* bound to follow their stated policy or common practice.)

Once again, take notes, even if the terminator says you'll be provided with a written description of the package. Don't respond positively or negatively at this point. Instead, simply repeat the terms as you've written them down, saying, "I just want to make sure I have this right."

If you're pressed to accept the package offered, or to sign any type of form, refuse. Say, "I need time to consider and discuss it," without specifying whom you'll be discussing it with. Make an appointment for another meeting two days later. This will give you some time to speak to your lawyer and/or formulate a response to the severance offer.

Sophisticated terminators, while not happy about it, will voice no objection to the delay. Unsophisticated terminators may refuse and try to bully you into accepting their offer and signing a waiver, even going so far as to say they will withdraw their severance offer. Remain calm. As unemotionally as possible, say, "I think that since I've been working here for X years, it's not unreasonable for me to be given a couple of days." If that doesn't work, be blunt: "I won't agree to, or sign, anything until I've had a chance to speak with my lawyer." Your sole leverage in a severance negotiation is your agreement not to sue the employer. Only by withholding it can you hope to up the ante.

GETTING
FIRED

Terminators will press you to accept the severance offer and sign a waiver immediately. Refuse to do that. Say you need time to consider their offer.

CALCULATING YOUR LEVERAGE

IF YOU FALL INTO one of the protected categories (box, below) and have had your lawyer waiting on the sidelines, now is the time to meet with him or her and explain your situation. The first thing your lawyer will do is try to determine exactly how much legal leverage you have.

While there are at least nine general legal grounds on which an employee can sue an employer for unfair termination, two offer the best chances of success: age discrimination and breach of contract.

Potential age-discrimination claims are an employer's nightmare. That's because an employee doesn't need to prove that age was the sole reason he or she was fired—only that it made a difference. In addition, discrimination regulations permit trial by jury. Since juries consist primarily of employees, they are often very sympathetic to plaintiffs.

Greenwald points to two of her recent cases as examples. "One of my clients turned an offer of one month's severance into six months' severance by using age," she notes. Another client, who had more than twenty years' service at a not-for-profit organization that had no severance policy, was able to negotiate three months' severance—and that brought him up to the point when his retirement benefits would kick in.

Employees whose termination isn't handled "by the book" may also have considerable leverage. "Traditionally, employment in New York State has been governed by the 'at will' doctrine," notes lawyer Mitchell B. Stern. "This means, absent an agreement for a specific period of time, an employee can be fired for any reason or for no reason. However, courts are beginning to take a very broad view of what constitutes an employment contract. Some courts have allowed breach-of-contract actions to be based on the language in employee handbooks, employer publications, and even on statements made by company officials."

In examining your legal leverage, you're not so much weighing the odds of a victory in court as you are deciding whether or not you have grounds to file a lawsuit. It's in neither side's interest to take the matter to court. The potential costs for an employer are substantial—far greater than any severance package you could possibly ask for. Your lawyer will be gauging how much legal ammunition you have, and how much your former employer will be willing to pay to get you to give it up.

You may also have emotional leverage. The closer your relationship with a supervisor, the greater your contribution to his or her success, the more dependents you have,

Legal Leverage for Employees

ACCORDING TO LAWYER MITCHELL B. STERN, EMPLOYEES RELY most often on these antidiscrimination laws:

- *Title VII of the Civil Rights Act of 1964* (federal). Prohibits job bias on the basis of race, color, sex, religion, and national origin.
- *Age Discrimination in Employment Act* (federal). Prohibits job bias against individuals 40 years of age and over.
- *Americans With Disabilities Act* (federal). Prohibits job bias against individuals with disabilities. Went into effect July 26, 1992, for employers with 25 or more employees and will become effective July 26, 1994, for employers with 15 or more employees.
- *Section 510 of the Employee Retirement Income Security Act* (federal). Prohibits discrimination against an individual in connection with his or her entitlement to pension benefits.
- *New York State Human Rights Law.* Prohibits job bias on the basis of age (eighteen and over), race, creed, color, national origin, disability, sex, or marital status.
- *New Jersey Law Against Discrimination.* Prohibits job bias on the basis of race, color, creed, national origin, ancestry, age, sex, marital status, present or previous handicaps, liability for service in the Armed Forces, or affectional or sexual orientation.
- *Connecticut Human Rights and Opportunities Law.* Prohibits job bias based on an individual's race, color, religious creed, age, sex, marital status, national origin, ancestry, sexual preference, or present or past history of mental disorder, mental retardation, or physical disability.
- New York City law prohibits job bias on the basis of the actual or perceived age, race, creed, color, national origin, gender, disability, religion, or marital status of any person. The law also prohibits discrimination against a person because of the actual or perceived race, creed, color, national origin, disability, age, sexual orientation, or alienage or citizenship status of a person with whom such a person has a known relationship or association.

the longer you worked for the company, and the older you are, the more guilty he or she is likely to feel.

That's what Andrea Harris* discovered after being fired after fourteen years as an advertising saleswoman for a major consumer magazine. "Here I was, a single mother with a child about to enter college, and after I'd put in fourteen years they offered me minimal severance," she remembers angrily. "The publisher felt so guilty about it, he came into my office at least four times that day asking if there was anything he could do. On the last trip, he gave me his home telephone number and said I should call him if I needed anything. Since I could see it coming, I had lined up a lawyer. The moment I left the office, I called him. We were eventually able to get double their original offer by stressing my gender, my long tenure with the company, and by playing on the publisher's guilt."

NEGOTIATING THE PACKAGE

If you're a member of a protected group and have legal leverage, your lawyer can help you put together a severance-package proposal. If not, you must draft one on your own.

As long as your proposal is substantiated and explained, and presented without acrimony, it will be accepted as an honest attempt to reach an agreement, regardless of how much higher it is than the original offer. Actually, you haven't been in a better negotiating position since you were hired. You've already been fired; what more can they do to you?

The timeworn rule of one week's pay for every year's employment is simply inadequate these days. Instead, start off with one month's pay for every year's employment. Add to this an additional month's pay for every dependent you claim on your tax return.

If your company's original offer included outplacement counseling, ask for additional sessions. Since it can be next to impossible to find another position in a downsizing industry, extensive professional assistance may be necessary. If the original offer made no provision for counseling, add a request for anywhere from $1,500 to $5,000 to hire your own career counselor. Sound excessive? Consider this: Employers generally pay an outplacement firm a fee equal to 10 percent of an employee's salary to provide counseling, so your request could actually be viewed as a bargain.

Think about adding other, less traditional elements to your severance-package proposal. By law, your employer must offer you the opportunity to continue in the company's medical plan for up to eighteen months at your own expense. Why not ask the company to continue to pick up the cost of coverage? Why not try to get free use of the company's office facilities and secretarial staff? If you've been told your job has been eliminated, ask for the computer system and other equipment in your office.

Your proposal should request that the cash portion of your severance package be paid as a lump sum, so you can collect unemployment benefits sooner.

Summarize your requests in a business memo. This will be the formal half of your presentation, geared toward the human-resources department and upper management. The stronger half of your presentation will be an informal discussion with your ex-supervisor. Now is the time to use your emotional leverage.

Phone your ex-supervisor—at home, if possible—and if it's not uncomfortable, use first names only. Present the elements of your severance-package proposal one by one, including a reason for every request. For example, when you describe your cash request, stress your need to continue paying for your parents' medical care. Conclude by saying, "I know that the company may not be able to give me everything I've asked for, but I would be grateful if you could put in a good word with the human-resources department prior to the meeting."

GETTING
FIRED

Human-resources people become flexible if there's a sign of legal action, or if a manager prods them about an ex-employee's rational request.

By approaching your ex-supervisor first, informally, and asking that he or she intercede on your behalf with human resources prior to the formal meeting, you add considerable strength to your position. "Human-resources professionals always want to keep things rigid," says Deborah Shah. "But if your ex-supervisor becomes your advocate, the human-resources person has an excuse to be flexible." The human-resources professionals interviewed for this article admitted that they become flexible if prodded by a manager, if there is some sign of possible legal action, or if the ex-employee makes a rational severance-package request.

When you meet for the formal negotiations, explain each element on your list, once again citing a reason for every request. However, phrase your explanations in a less personal manner than you did when speaking with your ex-supervisor, who, presumably, has already passed these specifics along to human resources.

Such demonstrations of professionalism will impress even the most hard-hearted personnel executive. By presenting your case rationally (not falling on your knees), you once again earn points.

Of course, you probably won't get everything you ask for. The company will respond with a counteroffer. You need to settle this issue today and at this meeting so you can get on with your life, so don't get involved in salami slicing. According to Deborah Shah, things that can be absorbed into the operating budget—office equipment, use of the facilities, continuing health coverage, and outplacement counseling—have less of a perceived impact on the company's bottom line and may be easier to obtain than cash.

Keep the negotiations friendly, or at least businesslike. You may need to go back to the company for assistance in the coming months; there is

Are Job-Hunting Expenses Deductible?

The IRS doesn't make it easy on those looking to shift careers. According to CPA Stewart Bauman, a partner in the accounting firm Bauman & Krasnoff, "While the majority of expenses incurred in finding a new job in the same line of work are tax-deductible, those incurred in shifting careers are not." That means that if you move from a marketing position in the publishing industry to a marketing position in the hotel industry, you can deduct your expenses, but if you move from a marketing position to a teaching position, you cannot.

The allowable job-hunting deductions include typing, printing, and mailing résumés; travel and transportation to and from interviews; books bought for the job hunt; and job-counseling and placement fees. To be deductible, the total expenses must exceed 2 percent of an adjusted gross income. There is a phase-out of itemized deductions for taxpayers with an adjusted gross income of more than $100,000.

Ask your family for emotional support. Now, more than ever, you need it.

no sense in burning your bridges.

Once you've agreed on a package, request a memo outlining the terms of the agreement, which both parties can then sign. Don't sign any waiver forms until you have a signature on this memo, and make sure the memo is accurate before you sign it. If you are asked to sign a statement swearing you to secrecy about the terms of your package, agree immediately. This gives the company protection from claims of unequal treatment.

When all the paperwork is complete, shake hands, wish the other parties well, and walk out with your head held high. And keep it up there as you walk to the unemployment office.

"You can legally file a claim the same week you were fired," explains Helen Cleary of the New York State Department of Labor's Community Services Division, "if you worked fewer than four days and earned less than $300." You must file for benefits in person at an unemployment office. Take your Social Security card, another form of identification, and pay stubs and W-2 forms from all your employers of the past year. Two weeks later, you'll need to return to the office, in person, to clear up any details. From then on, everything can be handled by mail or through a new Touch-Tone telephone system. According to Cleary, it generally takes one month from the date of filing to receive your first check.

To continue receiving unemployment, you must actively seek a job. This doesn't mean a former restaurant manager must take a job flipping Big Macs. You'll be expected to look for work commensurate with the job you lost. You can search for a job in a different field as long as it's not considered an "unreasonable change." And you need not take a job paying 10 percent below your previous wage—although in the current job market, this isn't really much of an issue anymore.

With your last job behind you—at least superficially—and with a solid understanding of your financial situation, you can begin looking ahead to your future.

WHERE THE JOBS WILL BE

PERHAPS THE BIGGEST MISTAKE unemployed New Yorkers make is immediately looking to replicate their last position. While a sense of urgency is admirable, it may be misguided.

If you've lost your job because of downsizing, it's probable that every other local business in your industry is going through the same process. It's unlikely that résumés sent to similar businesses, even in response to advertisements, will reach the right person. This doesn't mean you shouldn't respond to ads for similar positions, or network within your industry. It just means you can't rely on this approach to get a job.

There are five opportunities available for those who can't, or choose not to, find a job identical to the one they just lost: Look for a similar job out of town; go back to college; start your own business; change industries; or shift careers. The latter two options hold out the best opportunity for most unemployed New Yorkers.

Don't spend too much time looking for a booming industry. "Right now, and for the near future, there just aren't any *hot* industries in the tri-state area," says Carter Smith, editor of *New York JobBank* and *America's Fastest Growing Employers.* "There are individual companies that provide glimmers of hope for the longer-term health of specific industries, but the recession is so deep in the Northeast that no one industry can be singled out as leading the way." Rather than targeting one industry, consider all the established industries that have remained stable, and try to pinpoint those likely to expand in the future.

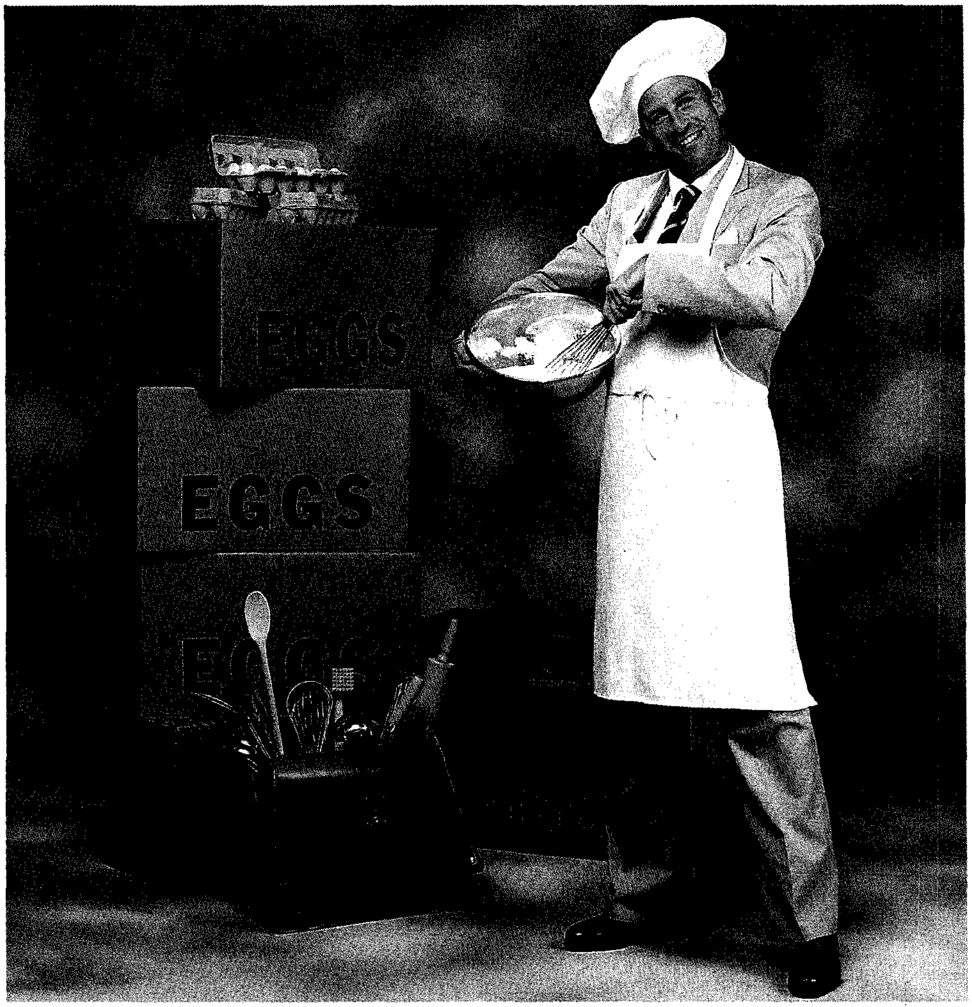
According to Jeff Weissenstein, a labor-market analyst with the New York State Department of Labor's Research and Statistics Division, three industries in New York City have shown growth or remained stable during the past year: Health services gained 9,000 jobs; social services gained more than 3,000 jobs; and private education remained stable, perhaps even gaining a few hundred jobs. These fields are not renowned for their high rates of compensation, but a social-service agency, for example, is made up of more than just social workers. It also has administrators, public-relations people, office managers, fund-raisers, financial analysts, lawyers, and others on staff.

Mitchell L. Moss, director of the Urban Research Center at NYU, sees three sources of hope for long-term growth:

□ *New York's position as a center for the global export of culture and entertainment.* "We may not make the movies, print the books, or press CDs here," Moss says, "but we generate and refine much of the raw material—creativity."

□ *Its ability to provide services for international businesses.* "We remain the world center for financial- and business-service innovation. In addition, we are strategically located to work with both Latin America and Europe," Moss says.

□ *Its potential as a center for special-*



It isn't easy to go from banker to pastry chef. Still, it can be done.

ized high-quality, low-volume manufacturing. "There are enough fashion designers, for instance, and enough potential laborers [immigrants] to make New York an important center for manufacturers who are relying on quality rather than volume," says Moss.

SHIFTING CAREERS

INSTEAD OF TRYING TO REMAIN IN your industry, which probably has few opportunities, why not try to transfer your skills and experience to an industry that is doing better or is just emerging? If you used to work as the marketing director of a bank, *you can* be the marketing director of a health-services agency. If you did publicity for a publishing company, you can do public relations for a private school. There's actually no better place to make such shifts than New York City, since there isn't only one dominant industry here. Both the Port Authority and Bloomingdale's need marketing people.

Or you can switch sides of a transaction. If you've been selling advertising space for ten years, you're entirely qualified to become an advertising manager for a company that buys ad space. If you've been a buyer for a clothing store, you can easily become a manufacturer's sales representative, selling clothing lines to other buyers.

Another way of overcoming the "no relevant experience" barrier is to find emerging industries in which *no one* has any experience. That's what Robin Houston* did. Having lost her marketing position in the travel industry after ten years, she realized she would need to look to other, healthier industries to find another marketing job. "I was able to bridge the experience gap, but only so far," she explains. "I got plenty of interviews, but it always seemed to come down to me and someone who had experience in the industry . . . *and they always got the job.*

"I was in the library doing some research one day when I read an article about emerging industries. A light bulb lit up over my head. If an industry was brand-new, there wouldn't be anyone with experience for me to compete against." Robin targeted two new industries she had uncovered—licensing and barter—and began networking, asking for informational interviews. One meeting led to a job as director of marketing of a licensing company. While the position is part-time (three days per week), her salary is the same as the full-time salary in her old job.

A DRAMATIC CAREER shift is definitely possible today. Indeed, some people—experts say as many as 20 percent—are in the wrong career to begin with.

It was only after he lost his job as a vice-president for planning and marketing at a corporate holding company performing insurance underwriting and securities brokerage (his company folded) that Christopher York realized he had never really planned his career. "I accepted my first corporate position—with Citibank—right out of the Air Force simply because they would have me," he admits. "I stayed there for twenty years, until I was head-hunted for another position. They wanted me, I took the job. I realized I had never done anything by choice or design. It was all sort of by default or happenstance. I decided then that it was time I took charge of my career." He has launched his own business, C. C. York & Company, offering oversight and planning services to major corporations.

"Skills, talents, attributes, and experiences are transferable both from industry to industry and from career to career," stresses Carole Hyatt, author of *Shifting Gears*. The same bundle of skills and traits that made someone a successful actuary could also lead him or her to be a successful mathematician or musician. Hyatt believes there is a new awareness of this transferability of skills among enlightened human-resources professionals. Savvy companies realize they can teach someone how to use their software, but they don't have the time, skill, or money to teach someone to read, write, speak, get along with others, lead a team, analyze and solve problems, be creative, or do any of the hundreds of other things required in the workplace.

That doesn't mean it's easy to shift from banker to pastry chef. Most people doing personnel screening and hiring are still concerned only with protecting themselves. It's easier to judge experience than to judge skill, and decisions based on experience are less likely to be questioned. Howard Leifman, director, special services, for the Office of Career Development at New York University's Leonard N. Stern School of Business, finds "there are still a great many stereotypes left to be shattered, not only about age but about skills, too. It remains easier to go from a financial, or hard-skill, career to a marketing, or soft-skill, career than vice versa." Still, it can be done.

Dee Green* is living proof. Though she had spent more than twenty years work-

Chef's hat, apron, and kitchen utensils from Broadway Panhandler; egg cartons from Harry Wills & Company, Inc.; briefbag from T. Anthony Ltd.

ing in the sales, sports, and news departments of a major television network, she and her entire department were eliminated in one fell swoop. "I sat down and really looked at my life," she recalls. "I'd had a great career, but I was 46 years old, female, and in an industry that wasn't growing. I knew my skills were transferable, but a lot of people out there didn't seem to. But I stuck at it. It took me three years of networking that at times felt like water torture, but I finally landed a job I wanted—as marketing director for a major travel-related organization—through con tacts I made working in local politics. I' making more money now than I ever d

If you're thinking of changing careou on a journey of self-exploration bef is do anything else. "Forget aboutg, a available," urges Ethel Draytoplace- psychologist who specializes "Don't ment counseling for corporaes about tie your mind up with contThrow all money, education, or geogdo you en- that stuff out the door." there any- joy? What are you godo but never thing you always wao try? Did you abandoned? had the guts or oppery difficult," once have a drear ger of career-de- "Introspector the Federation warns Sally Cuidance Service velopment Sofit human-services Employmople have an inade- (FEGS), ar core identity—what's agey. jobtitle." That's why in- are ic neatumbers of New Yorkers turn reasier counslors or consultants for to cer A ounselor won't do the assistance. work for you bt can serve as a guide on your interior jarney and a helpful men- tor for your trJ through the job market.

There's onebig caveat, however: This profession has no formal standards; anyone can call himself a career counselor or consultant. Most good ones fall into two categories—clinicians (trained psychologists or social workers) who have some business experience, and experienced businesspeople who have had some training in career counseling. Fees for private counseling vary widely—from $40 to more than $100 per hour. If you're interested in private counseling, ask your peers, friends, and professionals for referrals. Ask each candidate for information on his or her background and credentials. Check references.

Alternatives to private counseling are the career-guidance offices created by some social-service agencies, colleges, and universities. The basic program offered by FEGS, for example, includes an initial interview and approximately two hours of counselor-client feedback; the fee is $495, with subsequent counseling costing $65 per hour. More extensive programs, designed for senior managers and executives, range from $1,500 to $2,500. Most college and university career offices provide counseling not only to current students but to alumni as well.

ROLODEX RENTING

WHEN MASSIVE LAYOFFS hit an industry, entire networks are destroyed. The solution is to use a variation on networking called Rolodex renting: contacting people you know well and asking them if they have any contacts in the industry you're interested in.

Don't limit this fishing expedition to coworkers and business acquaintances. Speak to friends, your family, college classmates, neighbors, professional advisers, members of your church or temple.

Before you begin calling this next generation of contacts, write out a script. Your aim is to demonstrate in the first 30 seconds that you're known to someone your contact knows; flatter your contact; and show you're looking for information, not a job, and won't take too much time.

Don't hesitate to call a very senior executive. The higher you start, the better off you are. Don't ask if he or she knows anyone who's hiring. Ask, "Is there anyone else in the industry you would suggest I speak with?" If you're given a no, thank the contact for taking time with you and move on. If you're given a name, ask if you should send a résumé. If you're simply offered a name and phone number, ask if you can use the contact's name. Eventually, if you're persistent, your networking will lead to an interview.

IF YOU'RE SHIFTing industries or careers, your lack of relevant experience will probably be raised during an interview. Before you panic, remember that you are, after all, being interviewed for the position. Clearly, someone was able to see the connection between your skills and the company's needs. The interviewer has been hooked, so now all you need to do is reel him or her in. Demonstrate your understanding of the industry by mentioning what you see to be the major issues and problems the company is confronting. Then show how you have addressed and overcome similar obstacles in your past career. Finally, say, "Not only do I have the skills needed to do the job, but I think my wide-ranging experience brings a new perspective. It could be a real advantage in a competitive marketplace." If the interviewer says, "I don't think you're qualified," calmly ask why. That demonstrates your coolness under fire and gives you a chance to keep the interview going and address the interviewer's concerns directly.

If you persuade the interviewer that your skills and the company's needs truly match, you will soon be receiving a telephone call to go in and discuss salary.

The single most important element in a salary negotiation is who makes the first offer. If you start by putting a dollar amount on the table, further discussion can only lead to a lowering of your number. On the other hand, if your potential employer is the first to mention a figure, it can only go up.

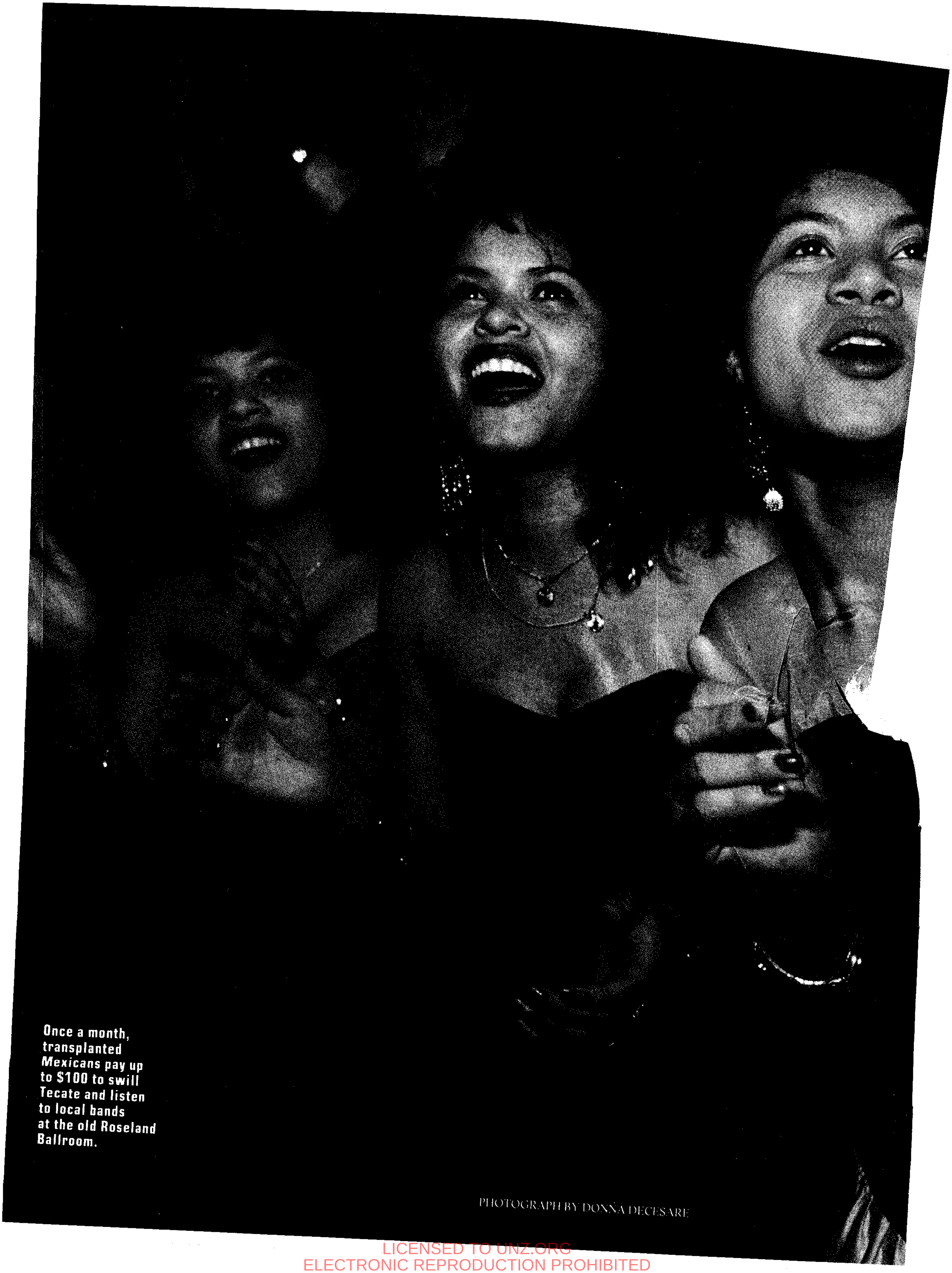
If you're asked what salary you're looking for, say, "I'd like to make as much money as my background, skills, and track record justify. I'm sure if I'm the right person for the job you'll make a competitive offer. What figure did you have in mind?" Stay flexible, though: Changing industries or careers may require you to take a backward step in order to move ahead later.

Persistent, flexible, back at work.

If you're told, "I don't think you're qualified," calmly ask why. That demonstrates your coolness under fire and lets you address the employer's concerns.

Once you're back on the job, don't fall into old patterns. Think of yourself as a free agent. As long as your goals and the company's are the same, you're a loyal team player. But your career goals take priority. "Each job from now on is simply a benchmark in your career," says Mary Giannini, executive director of the Center for Career Services at Columbia University. "It's a project you're taking on. When you complete the project," she says, "it's time to move on."

Join professional organizations and keep expanding your network. Remain in touch with everyone you met during your job search, even if it's just a matter of chatting once every three or four months. If ever you feel yourself slipping back into complacency, remember the pain and anxiety you felt when you were let go, and say to yourself, "Never again." ■



Once a month, transplanted Mexicans pay up to $100 to swill Tecate and listen to local bands at the old Roseland Ballroom.

PHOTOGRAPH BY DONNA DECESARE

Impact Visuals

The city's latest immigrants are the more than 200,000 Mexicans who are doing everything from delivering pizzas to selling flowers and tortillas

New Mex City

By Joel Millman

The *Eco* is a gaudy bauble even for this neighborhood. Long and luxurious, 241 feet of nautical opulence bobbing in the reflection of the World Trade Center, it is the yacht of Mexican media mogul Emilio Azcarraga, who also owns the marina where his status symbol floats.

Azcarraga's Grupo Televisa controls Mexico's entertainment industry. Now his sights are on U.S.–Spanish programming—he's part of a group of investors hoping to acquire Univision, which, incidentally, would make him part owner of local Channel 41. So what if Azcarraga's sports daily, *The National*, sank like an anchor last year, taking down $150-million worth of the chairman's pesos? Pocket change. When Grupo Televisa went public last year, Azcarraga made $750-million—enough to wipe out any bad memories of the tabloid.

Mexico has become hot, very hot. Casual market players are now beginning to ask their brokers about Telmex Cifra, ICA, Cemex, and Tamsa. Fifteen floors above the marina, broker Hector Madero spreads his fingers across the top of his glass desk, looking out on the bustling trading room. The company he works for, Inverlat, is one of close to a dozen Mexican brokerage houses to open in New York in the past two years. "The capital flows to Mexico are just enormous," Madero says, the tilt of his head directing his visitor's gaze all the way back to Chapultepec Park. "Mexico is entering a new age."

Mexico is also entering New York, arriving on the backs of 90-pound boys spray-washing the asparagus at the Korean fruit stands and of the moon-faced-Moctezuma dish-

Selling flowers on the street.

Andy Levin

EVERY TIME YOU TIP THE PIZZA-delivery boy or pile up a $3.79-a-pound lunch at the local Korean salad bar, you're feeding a revolution.

washers. The city has had Latin American influxes before—Puerto Rican, Cuban, Dominican. Now it's time for the Mexicans. Every time you tip the pizza-delivery boy or pile up a $3.79-a-pound lunch at the salad bar, you're feeding a revolution.

On a steamy Friday night, anyone who can has already left town for the weekend. But the line snaking along 52nd Street reaches almost to Broadway. Mexico's best norteña band, Los Tigres del Norte, is appearing at Roseland Ballroom. The Great White Way shrine has lately been converted into Poblano heaven, with monthly concerts by Mexico's hottest groups.

Two security guards—one for men, one for women—pat down the patrons. Purses are screened by a metal detector. Gangs of boys jostle and smile, craning to see how far the line stretches. The two West Indian security guards dab sweat and sigh as they pat away at blue-jeaned buttocks.

Admission is a whopping $100, cans of Tecate $4 apiece. Los Tigres doesn't take the stage until well after midnight, by which time the auburn-and-gold cans carpet the lobby like autumn leaves. More than 5,000 fans are screaming with every opening riff, yipping cowboy-style as favorite songs are recognized.

Men outnumber women by about 150 to 1, and those lucky enough to have a date had better be tough enough to stare down any rival looking to cut in. Rolls of cash are pulled from jeans and boots. Sexy *cuerpecitos de tamal* (literally, "tamale bodies") in sheer stockings and waist-length tresses totter downstairs to the powder room.

There's safety in numbers—that's one reason so many Mexicans have come to New York so quickly. Not long ago, there were barely 5,000 Mexicans in New York, let alone for one show at Roseland.

It's a revolution in progress. Hundreds of Mexican flower vendors ply the streets. A citywide soccer league—La Liga Mexicana de Futbol—has blossomed to 42 teams, while the number of authentic Mexican restaurants grows every week. Rice and black beans are giving way to corn chips and guacamole.

ESTIMATES OF NEW YORK'S LEGAL and illegal Mexican population are now upwards of 200,000 for the metropolitan area. Most are young men under 30. Most, too, are from the southern Mexican states of Oaxaca, Guerrero, and Puebla, especially the last. In fact, so many Poblanos, as the people from Puebla are called, have come that whole villages have been reassembled in Brooklyn, Harlem, and the Bronx. Four districts—Piaxtla, Tulcingo, Chinantla, and Izúcar de Matamoros—are thought to account for almost half of New York's new Mexican migration.

Chinantla is the home of Roseland's Mexican promoter. Arturo Cruz is just 27 years old, the youngest son of Chinantla's "president," a purely ceremonial title given to the oldest living survivor of the 1910 revolution. "Dad was a messenger for Emiliano Zapata," Cruz says proudly. "He was so little he could run underneath the horses' bellies, handing messages up to the *guerrilleros*."

Such revolutionary credentials help when you're setting yourself up in New York. Cruz and two older brothers also work for the Chinantla Solidarity Committee, a mutual-aid society supporting a village almost 3,000 miles to the south. Some Roseland shows are benefits. Last January, Cruz raised almost $8,000 for a new village waterworks.

According to U.S. Department of Labor statistics, New York State has lost 500,000 jobs over the past three years, with New York City hit harder than any other area, losing almost 10 percent. There are 2,000 fewer factories in the state, and about 180,000 fewer manufacturing jobs. Many of those jobs have gone to Mexico, and many more will flow when the recently negotiated North American Free Trade Agreement cranks into full force. But those statistics don't take into account the jobs created when immigrants are willing to work for low pay to feed the cravings of an affluent society. Jobs for men like David and Saul. They will give only their first names.

Friendly yet shy, the two look like identical twins. "No, just pals," David answers, sneakered feet shifting on Roseland's lobby carpet. Both come from Puebla, and both deliver pizzas in mid-town, earning between $350 and $400 weekly. Pizza delivery is big among these "feet people." No applications

Picking up cheap labor on Roosevelt Avenue in Queens.

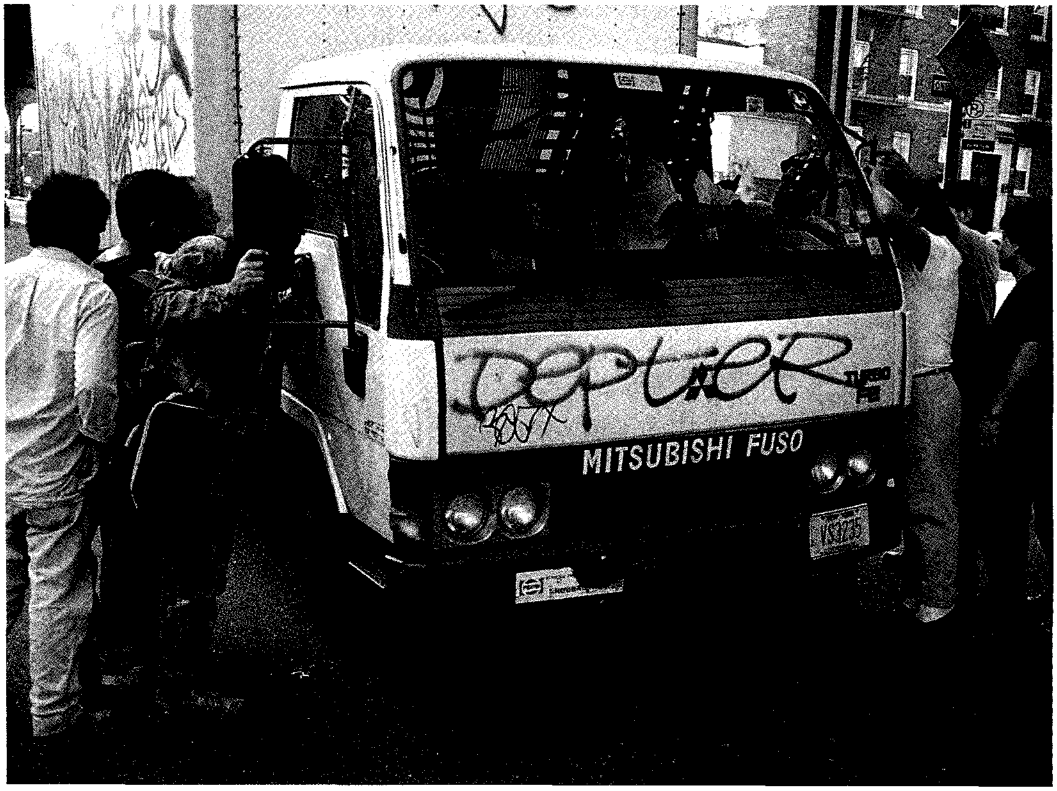


Illustration by José Ortega/Art Counsel.

to fill out, no employment history necessary, no proof of citizenship or green card.

There is also, usually, no salary. Feet people are like independent contractors, accepting a wide variety of payments for services rendered. "You present yourself and ask if they need help," Saul says, touching a wad of cash inside his jeans. "A dollar a delivery, plus tips." He delivers 20 to 30 pizzas a day, on foot or on bicycle. The money is tax-free and undeclared.

Many Manhattan pizzerias now employ at least one Mexican delivery boy, some as many as five. Owners are ecstatic: Instead of a slice at a time at the walk-up counter, they're moving a dozen pies an hour, hundreds a week. Greek coffee shops have caught the wave, as have sushi bars and delicatessens. Home delivery is expanding exponentially—now everything from sukiyaki to barbecued ribs can be delivered to your door, most of it by Mexicans.

In the eighties, Koreans transformed the all-night deli, with salad bars and imported coffee beans available on every corner at any hour. Today, the Mexicans are working for the Koreans—at about $200 a week, plus meals. That's New York's version of North American free trade, one that will grow as the nations' economies further integrate.

FOR THE FEET PEOPLE, PROXIMITY IS destiny. Mexico is the planet's only Third World country bordering a First World economy. Unlike Chinese, Dominicans, Greeks, or Pakistanis, only Mexican immigrants can walk to their low-wage jobs—even if the walk is one of thousands of miles.

Since they pay less to get here than other immigrants, they can come for shorter periods—a year or so, or six months between harvests for a campesino or a "semester abroad" for a student on a tight budget. With this low-cost edge, Mexicans can compete with any immigrant group coming to New York.

A good deal of the cash earned by the feet people is shipped home as *remesas*, part of the $6 billion Mexicans in the U.S. send home each year. The money is especially crucial to small municipalities like Tulcingo and Piaxtla. There, drought has literally dried up the farm economy, prying families apart as men go north and women and children wait at home.

A fourth-floor apartment on West 137th Street is one of dozens of extension villages established in New York. Here, in seven rooms, 43 men and women have recreated Tulcingo. They sleep in shifts, on fold-up cots wedged between the stove and the refrigerator. Some sleep at the diners and delis where they work, returning to the apartment only on weekends to wash clothes and catch up on "village" gossip.

Mamita here is Ana Maria, a Mexican-born widow who began renting the apartment in 1978. She is an all-purpose confidante, moneylender, employment agency, and matchmaker. There is no shortage of newcomers to help.

On a breezy Saturday, Ana Maria is sweeping out her space, the single parlor room where she keeps a hot plate, washtub, and battered four-poster bed. The hallways are Main Street in this village; the bedrooms, private homes. Three for single men, one for women, two shared by pairs of families.

Ana Maria directs a new girl to make coffee for visitors and pass the tortillas and beans. "The elevator still hasn't been working, and sometimes there's no water," she complains to Jorge Costa, a paralegal with the Center for Immigrant Rights who has been helping her pester the building's management company to upgrade services. Crack vials litter the landing outside her door. Out on the street, teenage drug-runners flag down cars.

But this can be a cozy piece of Puebla when the sun pours through open windows and winter's chill is a distant worry. Last summer, the New York *Times* wrote about the corn "field" rising along Broadway's median strip.

Costa is angry that the landlord has just raised the monthly rent from $300 to $500. Leaving the building, Costa dodges a Chinese family in the lobby, a frightened-looking man and woman watching their small children kick a basketball across gritty floor tiles. He smiles grimly. "Those Chinese just came here this year," he says. "They're paying $1,000."

NO ONE KNOWS HOW MANY NEW Mex-Yorkers there are. The 1980 Census recorded just 22,000 Mexican-born residents. In 1986, when illegal aliens were invited to apply for amnesty under the Immigration Reform and Control Act, Mexicans made up the area's second-largest ethnic group reporting, after Dominicans. By 1990, the Census count had

Broadcast News

Maria Hinojosa, reporter for National Public Radio.

"When I came to New York, in 1979," Maria Hinojosa says, rolling her big brown eyes, "man, what a culture shock!"

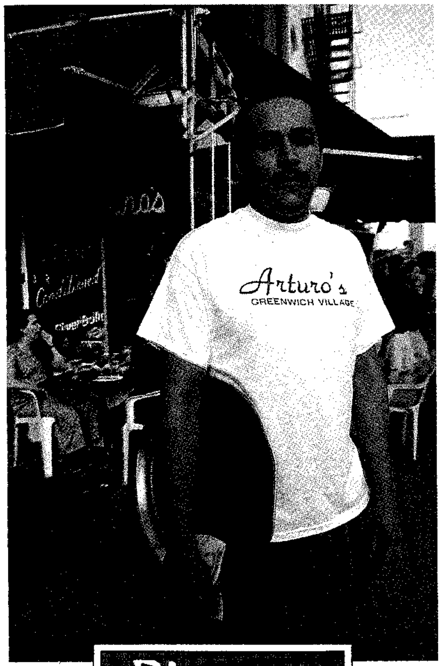
A native of Mexico City, Maria arrived as a freshman at Barnard via Illinois, where her father practiced medicine and taught at the University of Chicago. "Between Anglo Chicago or Mexican Chicago, I could find my place. But New York was something else! Nowhere to get real tortillas; where are the chilies? And none of the Latinos had my kind of accent!"

Thirteen years later, New York has become Mexicanized, providing rich cultural fields for Hinojosa to sow as a reporter for National Public Radio, including such arcana as Manhattan's Mexican-born flower vendors.

Hinojosa is also active with the local Latino arts community and helps organize an annual procession for the observance of Mexico's Day of the Dead, celebrated each November 2. "I realize that my people are still the invisible ones here," she says, "cooking your food and cleaning your dishes. But it's nice to finally have a little piece of home here in New York."

Hinojosa has cheerfully watched her Upper West Side neighborhood transform itself into a Caribbean-Mexican enclave. Her husband, the artist Gérman Perez, came to New York from the Dominican Republic. "Our kids will be Dominimex," she says. "Dominicans and Mexicans. That's the future for Latin New York."

Photographs by Andy Levin.



Pizzero

Hector Sanchez, busboy in an Italian restaurant.

Oranges in Florida, tobacco in North Carolina, and pizza in New York. You pick whatever's there for the harvesting.

Twenty-two-year-old Hector Sanchez left Puebla for the orange groves in 1987 and has been legal here since 1989, when he snagged a green card in North Carolina. He got to New York last year, and he's decided to stay.

"It's easier to get ahead here," he explains. "The work's harder out in the fields, and if there's nothing to pick, you have to move on. Here you can always find something."

The something right now is $350 a week, busing tables from three in the afternoon to one in the morning at an Italian restaurant in Greenwich Village where coal-oven pizza is the specialty. It's a fortune by Third World standards and probably better take-home pay than that of many of the people he serves. Most of the money he makes comes from tips, split equally with the other *pizzeros* running pies from the kitchen into the West Village. Sanchez's wife works the day shift in a garment factory. Together, they're saving for a house.

Sanchez hasn't been home to Puebla in five years now, but Puebla has come to him. Of the eight *pizzeros* working with him, two are from Atlisco, his hometown.

grown to 61,000, marking a clear trend. "But," cautions Robert Smith, a graduate student at Columbia who is documenting New York's Puebla connection, "most of the people, in terms of the Census, really don't exist. They send you a form only if they picked up your name after 1988."

The Census gets its names anywhere from a Con Ed customer list to a Social Security list of hospital patients. Using the ratio of three uncounted for every respondent, Smith suggests there were at least 200,000 Mexicans in New York by 1990.

The number now is fast approaching 1 million. That includes stretches of New Jersey, Long Island, and New England. That's the estimate of Manuel Alonso, Mexico's New York consul. "They are here for two reasons," Alonso says. "The demand for their labor and the fact that the border patrol is far away."

Jorge Costa has been working with the Mexican consulate and New York City officials to help the new Mexican community. Born in Texas of Mexican and American parents, he sees himself as a kind of Teamster—ferrying souls from undocumented purgatory to the Promised Land of citizenship.

Today, Costa is riding the waves to Staten Island. "No question about it," he says, lighting the first of many Marlboros. "You look at the pyramid of low-cost labor, and it's Mexicans on the bottom."

Another important reason New York's Mexican Revolution is progressing so swiftly is that the Immigration Reform and Control Act, which offered amnesty to illegal aliens who could prove they had lived continuously in the U.S. since 1982, was an open invitation. It transformed "illegals" into solid citizens overnight. Instead of cutting the number of entrants, the 1986 reforms encouraged them to race northward and get ready for the next amnesty to come.

So save your junk mail, Costa tells an audience at the St. Mary's of the Assumption church on Richmond Terrace. These newcomers may be years from legal residency, but today's junk mail will be tomorrow's proof of residency. Until then, have documents to satisfy any employer's requirement that you are here legally. That can be either proof of citizenship or a permit of residency—the green card issued by Immigration. Or anything to show you belong.

Social Security cards, the easiest document to purchase on the street, can be had for up to $100. Driver's licenses are better but cost $800. Costa knows a loophole. "You don't need a green card to show you are here legally, but you need a green card to get a New York driver's license," Costa says. "If you have an out-of-state license, you can exchange it in New York without showing a residency permit." Costa suggests that they get a California license, costing a fraction of one bought illegally in New York and easily available through California's Latino underground.

Mexicans are new to Staten Island, but even here a small community is growing. Costa is not only helping the paisanos avoid immigration authorities; he is also here to help them get police protection. The problem is muggers, local toughs who prey on the dishwashers and pizza-cutters as they debark from the ferry at night.

"Really, it's a matter of racism," says one of the smaller men, meaning that the muggers are black. Costa wants these attacks treated as bias incidents, a way to tilt the rhetoric away from immigrants' stealing jobs and toward a greater acceptance of the Mexican revolution.

Anyone who has been in New York for longer than a year knows at least one friend who has been mugged, or worse. Last year, a flower vendor was murdered in the South Bronx. This spring, a drive-by shooting took the life of a 19-year-old Poblano in Brooklyn.

WHILE NEW YORK HAS HAD ONE of the country's most benign reputations for accepting immigrants, not all New Yorkers benefit equally. And it's not just Chinese, Koreans, and Greeks who are suffering—blacks and Puerto Ricans also feel the pressure as dishwashing, deli, delivery, and other drudge jobs are snapped up by Poblanos.

On Saturday nights in Greenwich Village, the contrast couldn't be more striking. At 13th Street and University Place, the Pakistani owner of a deli has left a trio of Mexicans to work the overnight shift. The mainly white, middle-class customers enter and leave through a gauntlet of scraggly beggars.

"Here they get school, free. Welfare, free," the counterman says, shrugging. "But they don't want to work."

Across the street, the scene is replayed before a pizzeria, only here the owner is Italian. Throughout the Village, this same image repeats itself: outside, cajoling men, some white and some black, waving coffee cups to passersby. Inside, impassive brown men, working hard.

Black-versus-Mexican violence is a fact of life across the city. In response, new Mexican gangs are forming in Brooklyn and the Bronx—Los Cholos, La Imagen, MMW (Mexicans Most Wanted), and the ODR (Organization in Defense of the Race). Gang wars, still rare here compared with other cities, have killed at least one Mexican teen in the past year, and many Mexicans admit to carrying knives and guns to defend themselves against attacks.

The hostility is a mystery to most feet people. They ask, How can we be accused of stealing jobs that didn't exist before we came here? How can we be hated just for living?

The unspoken answer is that immigra-

AN APARTMENT ON WEST 137TH Street is typical of how new arrivals live. In seven rooms, 43 men and women sleep in shifts and on fold-up cots.

tion, while not a zero-sum game, makes a loser of any native-born American who falls behind an immigrant in the race for dignity. Another dilemma: Immigrants who create jobs do so mainly for other immigrants. A Chinese paper has even been running ads by employment agents offering "cheap, reliable Spanish-speakers." And no fee.

MIGUEL CACERES IS JUST THAT kind of laborer. The 21-year-old Poblano shares a basement room in Richmond Hill, Queens, with three other young men from his village. Each pays $100 a month for rent and another $25 a week for food. When work is scarce, they run an account with their landlord, a woman called Petra, who came up from Puebla several years ago.

Work is plentiful this summer, but so is the competition for jobs. Caceres's day begins at 5:30, when he takes the E train out to Roosevelt Avenue in Jackson Heights. There, under the rumbling subway, dozens of men are already gathering. They're waiting for jobs paying anywhere from $25 to $100 a day. The men stand in knots of five and ten, hands jammed into pockets.

Workers also "shape up" in Astoria, Woodside, and Flushing. But Jackson Heights is where three subway lines converge, and it's also where many of the businesses that cater to illegal aliens are concentrated. Under the elevated tracks, Mexicans without a permanent address or phone have a variety of storefronts from which they can call home—"bundling" companies, which buy access to direct phone lines in Latin America, offering rates as cheap as $1 a minute.

Roosevelt Avenue is where immigrant New York mixes and mingles. The workers may speak only Spanish, but the employers are Greek, Chinese, and Korean. Occasionally, even a gringo will drive by, looking for a gardener or someone to unload a truck. "The white Americans pay the best," Miguel says. Chinese hire mainly for construction. Koreans seem to have a lock on demolition, painting, and asbestos-removal.

Last year, Miguel Caceres got three weeks' steady work from a Korean, washing down apartment walls with acid. "It was a big job. Four hundred and fifty-two rooms in a big apartment building," he says, crinkling his nose with the memory of the acrid fumes. "Plus the penthouse."

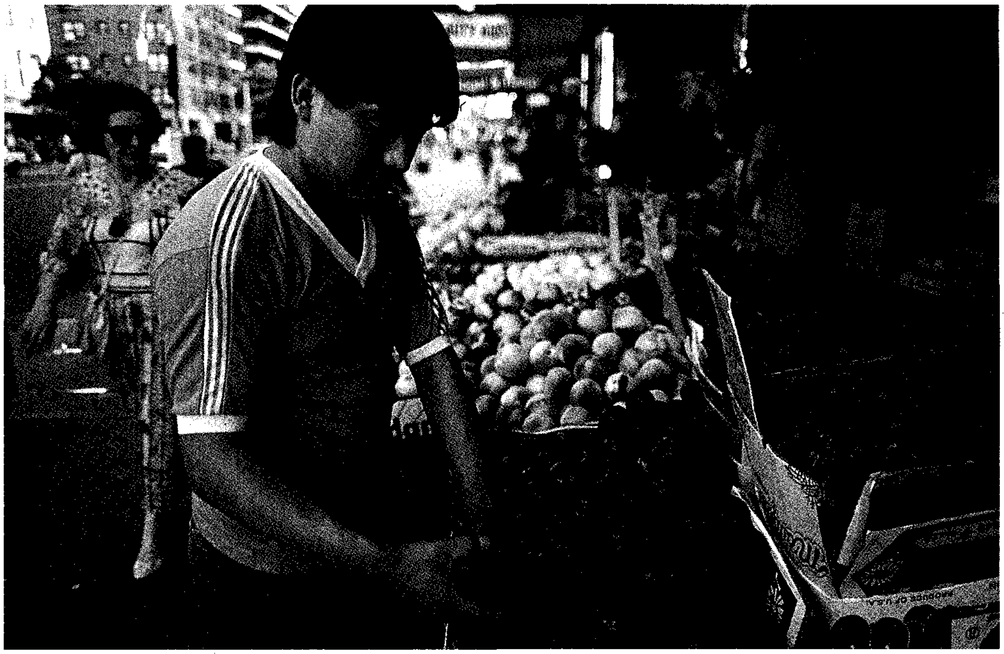
The hardest time is between eight-thirty and ten, when the street fills with commuters and the vans pausing to pick up laborers have to dodge buses and traffic cops to gather their teams. "You don't ask what they're paying," Miguel says. "You just get in."

Miguel Maldonado, a Dominican labor organizer, works among the undocumented. "Sometimes they wait for the last day to be paid for the job," he says. "Then they find out the last day was yesterday." Sometimes workers are paid with personal checks that bounce. Sometimes they are simply underpaid, working 60- and 70-hour weeks for the same $200 they were promised for 40.

By 9:30, only a handful of men have been lucky enough to get work. A white van with the name of its construction company painted on its side slips in under the subway tracks. A foreman begins recruiting from the passenger seat, quickly waving four men into the van, where they take seats on buckets of masonry compound. "Painting," Miguel says, sighing.

By 10:30 the sidewalks are clear. For the unlucky, it's back to Harlem, Brooklyn, and the Bronx. For Miguel Caceres,

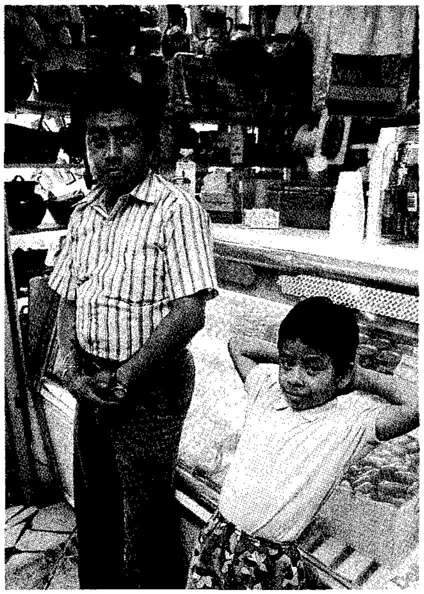
Mexicans are finding work at all sorts of new places—from Korean fruit stands to Tortilleria Piaxtla, which does $2 million a year in business.



Photographs by Andy Levin.

Legal at last

Francisco Garcia, owner of the Mexico Lindo Bakery and Coffee Shop.



A squat man with gold-capped teeth, Francisco Garcia seems always in motion, always smiling. His favorite English expression, "Oh, my God," pops into every other sentence. Today, his Mexico Lindo bakery and coffee shop on 116th Street has outgrown its storefront, and he plans to expand next door.

It's been tough going. *"Oh, my God,"* he says. "I was picked up by Immigration three times in four years—1975, 1977, and 1979. The first two times, they flew us back to the border. Oh, my God. Seventy-five men from Tulcingo, my hometown. One of the guards asked, 'What's going on down there, a war?' We said, '*Sí*, a war of hunger.' "

Those were the underground days, when Garcia pasted his black hair back, *dressed in a white* shirt and black vest, and—if he didn't say too much—could pass for Greek at the coffee shop where he washed dishes. Those days ended in 1986. Armed with a certificate from an adult-education center, he proved his residency and is on his way to citizenship. He began by making nighttime deliveries of Mexican food from a van. "Now I fly my American flag right out front," he says. "I say thank *you for all the hard times.* Oh, my God. It makes me appreciate what I have now."

Photograph by Andy Levin.

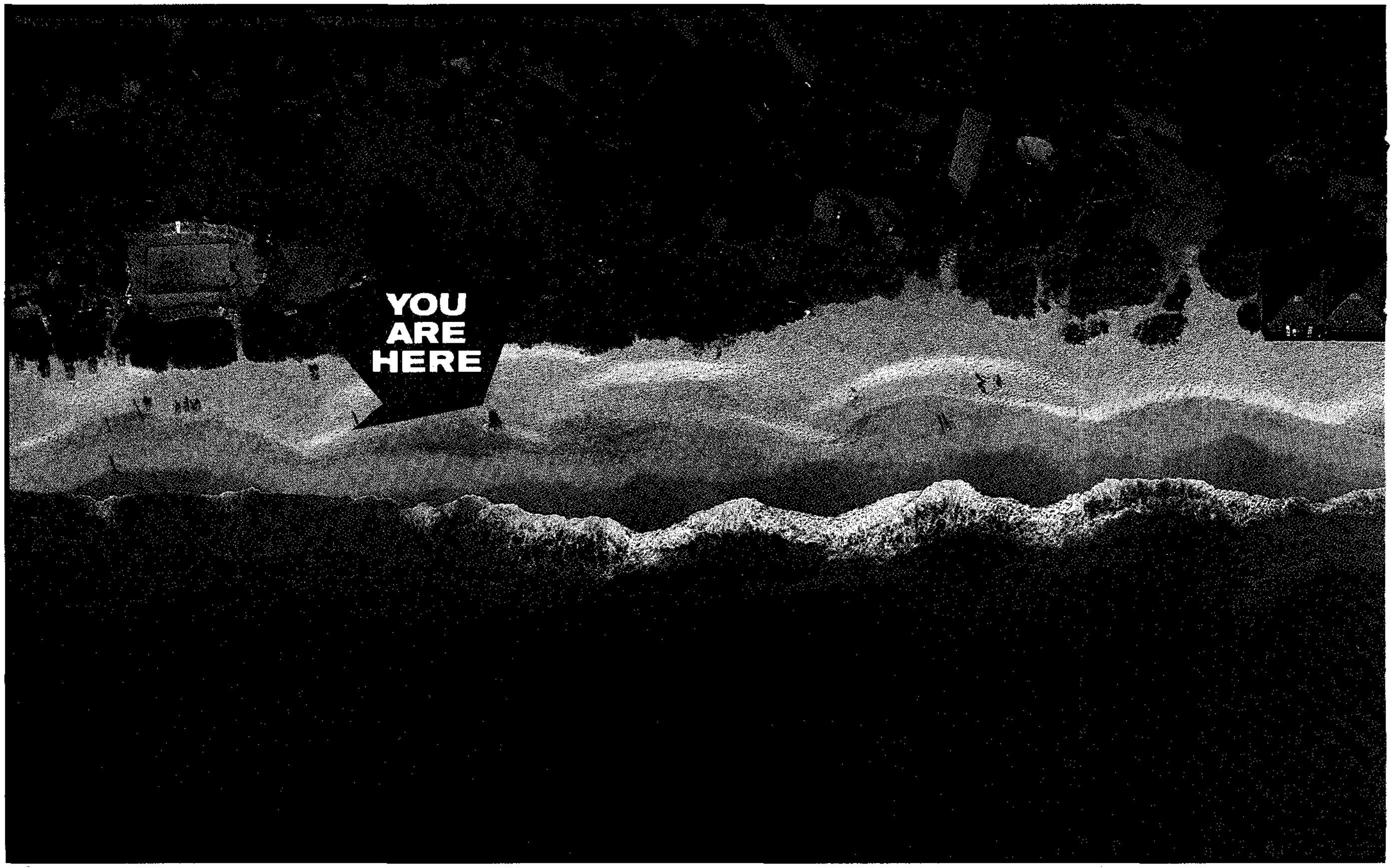
it is back to the basement in Richmond Hill, where he will write yet another letter home, eat another of Petra's meals on the cuff.

Unregulated and untaxed, the illegal economy does create wealth. But just how much of that money actually trickles down? "What you are seeing," says Columbia's Robert Smith, "is a kind of gentrification-exploitation. Mexicans are paying $20 or $30 a week for apartments that can't be rented otherwise, then sleeping nine to a room. Landlords are making a killing."

These same landlords also get on-site security and a chance to reverse the deterioration of a neighborhood. Whatever trickles into the neighborhood does so from the immigrants themselves, laterally.

Smith estimates that for every single dollar saved and sent back to a place like Piaxtla, about two more are spent in New York, mostly in the poor barrios where most of the émigrés live. Thus the $340,000 the local office of Banco Nacional de Mexico wires home every month—a fraction of the total sent from New York to Mexico—must be measured against the nearly $700,000 of its customers' money that stays in New York.

Put another way, the same Greenwich Village restaurants that support Mexico also support the South Bronx's Grand Concourse. Proximity, as ever, is destiny.



Introducing a Travelers Cheque for couples wh

THE INTERSECTION OF BUSHWICK and Flushing Avenues in Brooklyn could be a movie set depicting New York blight. The only bright spot is a gaudy Dominican restaurant, whose major traffic on Saturday is homeboys in hooded sweatshirts hanging out on the sidewalk. They pass in and out, making short calls from the public phone. Security for the local drug lord.

At 913 Flushing, a line of customers snakes into the gutter, passive men waiting for their daily fix.

But not of crack, cocaine, or heroin.

They're getting their fix of tortillas.

After a decade of steady immigration, there is now a community catering to what amounts to a new Mexican city. The line at Tortilleria Piaxtla, Inc., like the ticket line at Roseland, shows just how strong that community is.

Brooklyn's first tortilla factory is one of six to open in the city since 1986. Despite the recession and burgeoning competition, business is booming for owner Fernando Sanchez. "A typical Mexican family, mama and papa and four kids, goes through two or three packages of my tortillas every meal," he says with a smile.

Sanchez has gone from producing 400 tortillas a week his first year to nearly 400,000. And from just 2 co-workers 5 years ago, Sanchez now employs 50. "*Puros* Poblanos," he says with a laugh. All from Puebla.

Sanchez worked his way through a series of factory and restaurant jobs. Along the way, he staked two of his brothers to their passage from Piaxtla, and brought his wife up from the village.

By 1986, having saved $15,000, he bought a used tortilla press from a company in Los Angeles and shipped it east to Bushwick. He called in some of the favors owed by friends and relatives, and Tortilleria Piaxtla was born.

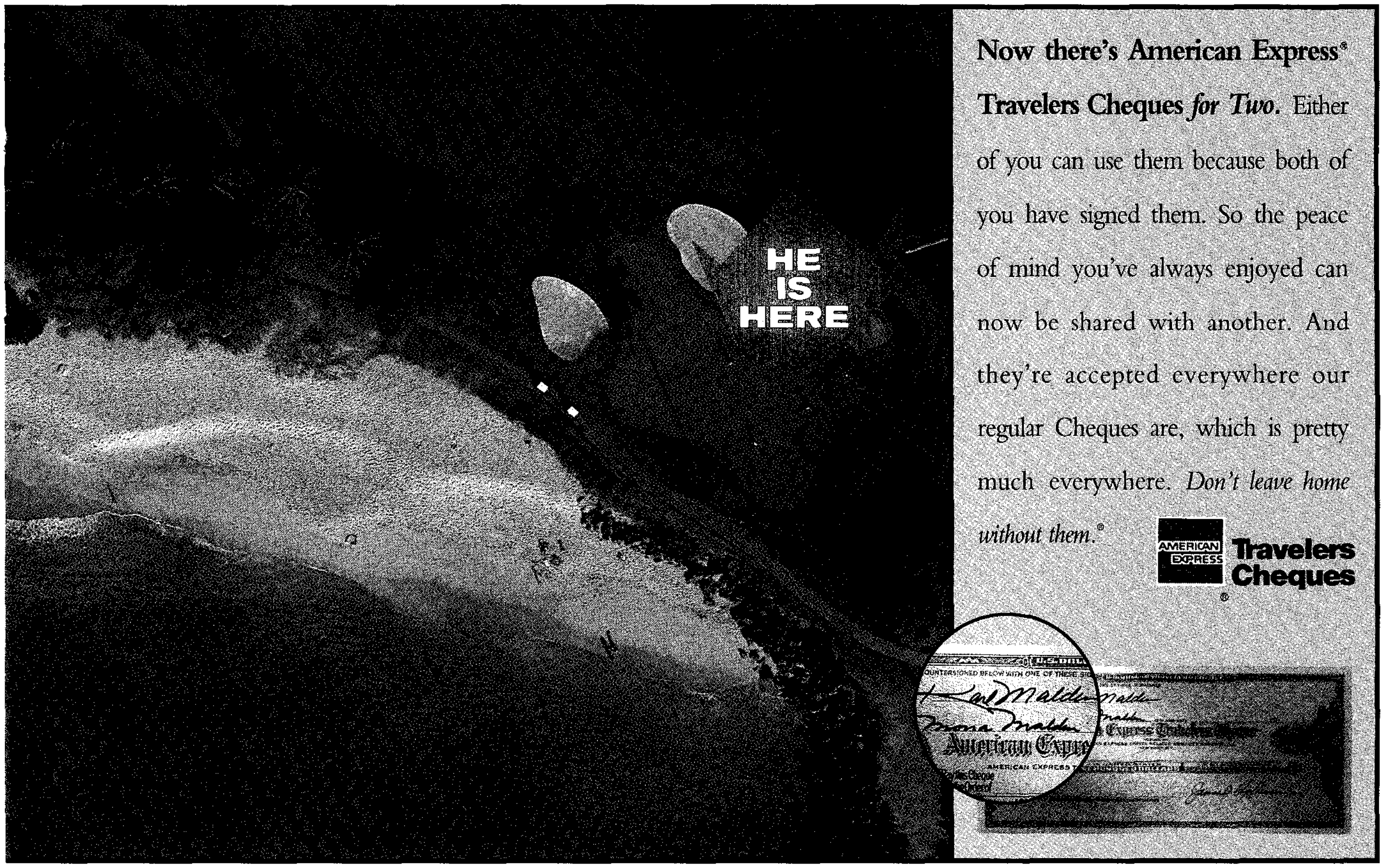
Now he owns the building and a modest house besides. The company has $2-million worth of annual sales, and his six trucks carry tortillas as far south as Philadelphia. This Saturday, his men are slipping French labels into the packs bound for Montreal's growing Latino community.

THERE ARE NOW ENOUGH Poblanos in New York to create large pools of investment, cash for a hundred Fernandos, both here and in rural Mexico. Like the remittances wired home every payday, this is investment that may curb some immigration but will inevitably stimulate another Gold Rush to El Norte. The awkwardly named Mexican Chamber of Small and Medium Businesses of New York, Inc., a group of 90 New York and New Jersey entrepreneurs, is actively seeking investment opportunities here and in Mexico, with the idea that it can buy used machinery cheaply in New York and support new businesses back home.

Imagine—the Mexicans are not only taking our jobs here, they're about to use free trade to take "our" factories too. The Chamber's first target: a bicycle factory in Chihuahua, which they'll administer as a duty-free assembly plant for products for export only.

The Mexican consulate has embarked on an ambitious outreach program designed to register paisanos into the nation's Social Security system and electoral rolls. A half-million workers contributing to national insurance can fund roads, hospitals, and schools. It's an attempt to harness the economic power of the "overseas" colonists.

It's also what some Mexican New Yorkers are calling the *Reconquista.* "This is going to keep growing—no one can stop it," says Jorge Costa as he lights up another Marlboro. "You can't stop it at the border, you can't stop it with a Free Trade Agreement. We got the West Coast, we got the Midwest, we got the East. Twenty years from now, they'll still be coming to El Norte." ■



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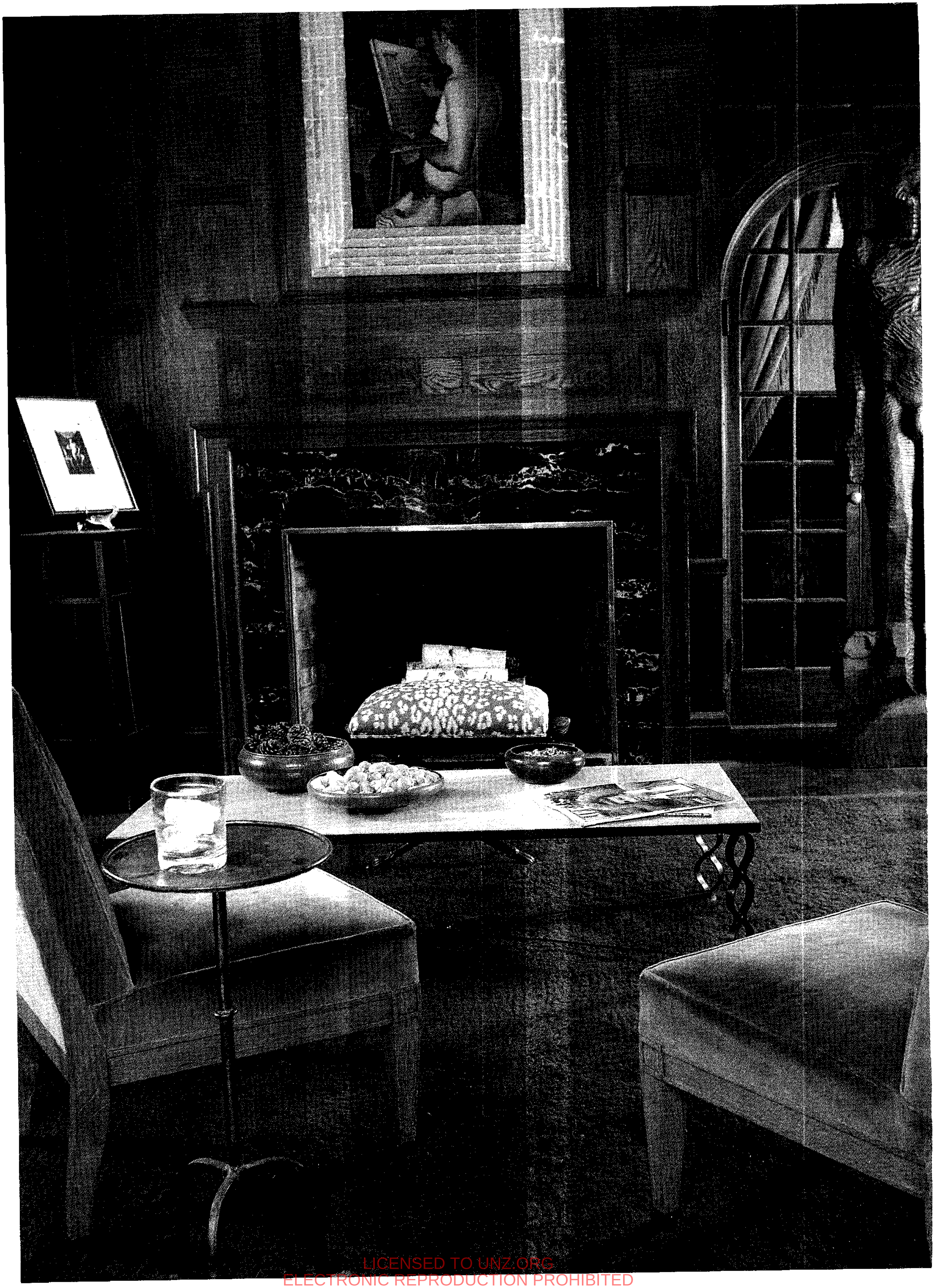
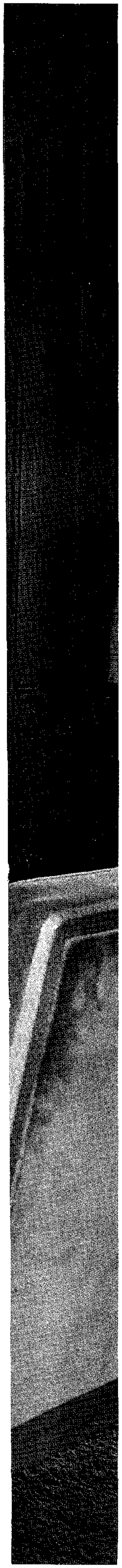
ave tied the knot, just not around each other.





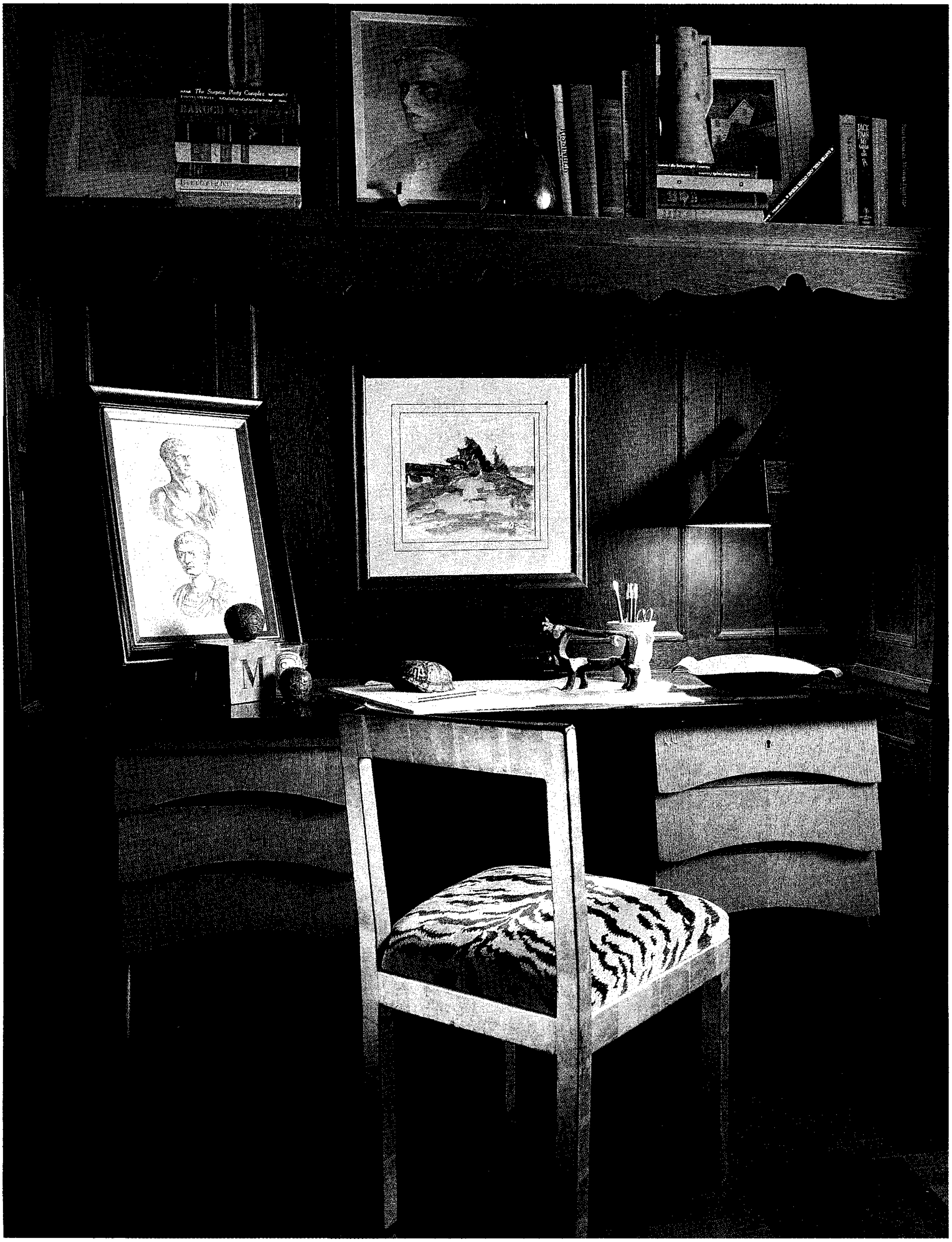
NO DISRESPECT INTENDED

BY
MARILYN BETHANY

PHOTOGRAPHED BY
MICHAEL MUNDY

WHEN MICHAEL FORMICA RECENTLY DID A SHOWHOUSE ROOM in Rye, his intention was to showcase the work of the late Jean Royère, the French interior and furnishings designer whose career spanned the period from the early thirties to the late sixties. A devotee of Royère's work, particularly the things he did in the post-war era for the likes of King Farouk and the shah of Iran, Formica has gone so far as to write a small book in praise of the master's oeuvre. Yet Formica used only a few Royère pieces in his room, mixing them with the work of other designers. "So-called pure style is a stale idea," he says. "I guess we're all victims of MTV—easily bored. We need a lot of different stimuli."

THOUGH EACH PIECE IN THIS ROOM WAS ORIGINALLY DESIGNED TO BE USED *EN SUITE*, TODAY'S DECORATORS PREFER AN ECLECTIC APPROACH—OR WHAT MICHAEL FORMICA DESCRIBES AS "COMING UP WITH A NEW TASTE TREAT." FURNITURE FROM DELORENZO 1950.



ABOVE: A LEGGY OAK DESK, DESIGNED BY ROYÈRE AROUND 1950, HAS A BLACK PLASTIC-LAMINATE TOP. THE ART DECO CHAIR, BY JEAN DUNAND, WAS ONCE IN THE COLLECTION OF RESTAURATEUR MICHAEL CHOW. OPPOSITE: ROYÈRE'S COFFEE TABLE (CIRCA 1946) HAS HIS SIGNATURE WAVY METAL LEGS.

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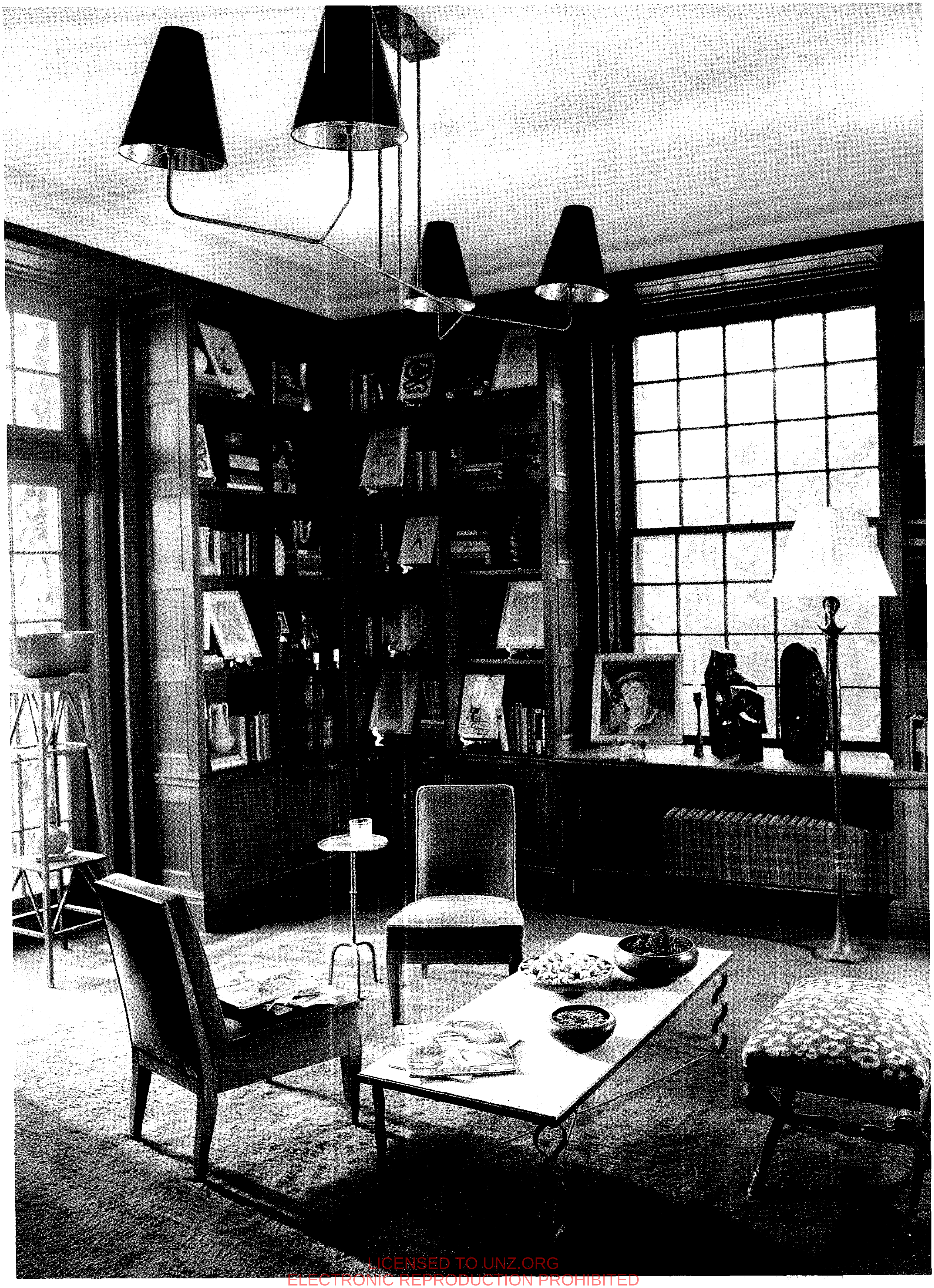

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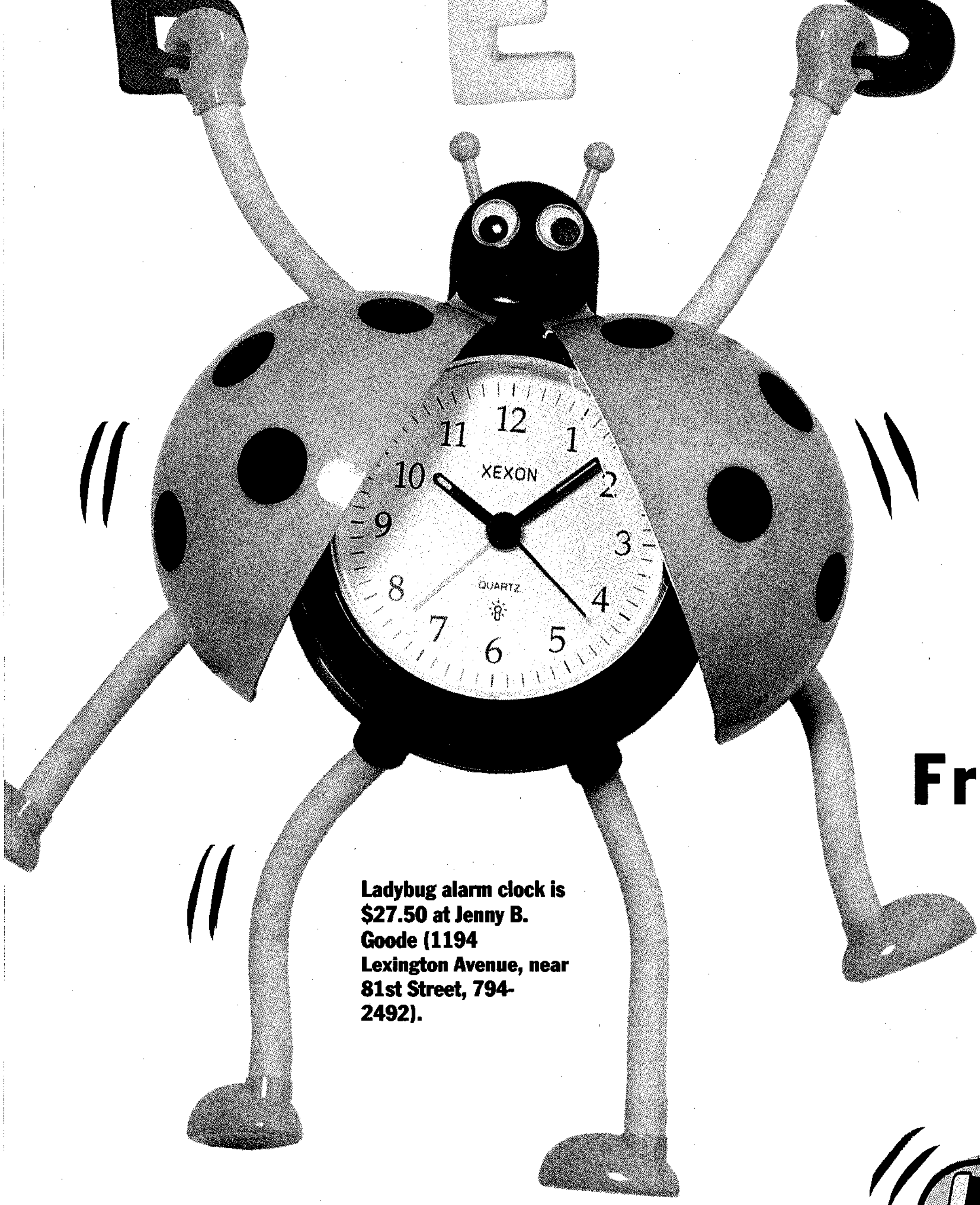
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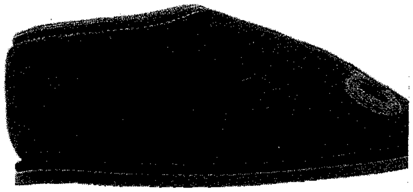

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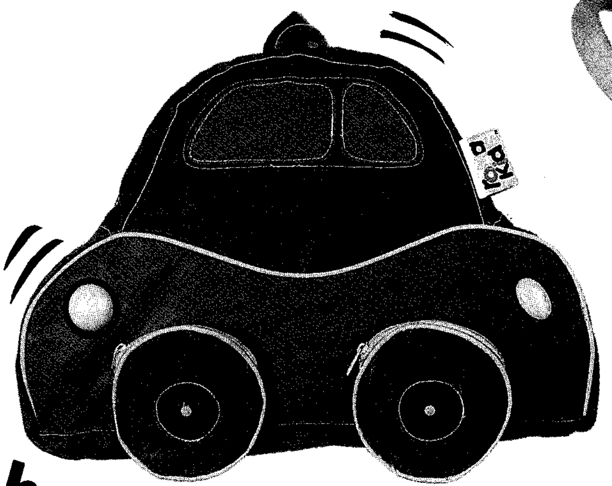

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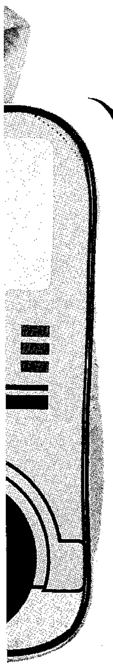

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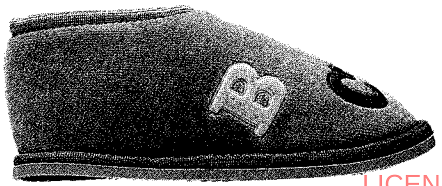

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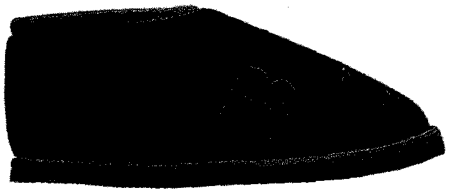

PHOTOGRAPHED BY JOSEPH CLEMENTI

Movies/David Denby

NOT SO FINE

"... *Honeymoon in Vegas* seems caught between romantic comedy and outright buffoonery. *Laws of Gravity* is exhilarating ..."

VIVA LAS VEGAS: *Nicolas Cage and Sarah Jessica Parker.*

ONLY A FEW WEEKS AGO, ELVIS'S GHOST showed up in the house next to Graceland, agitating the toilets, and now here is Andrew Bergman's rambunctious new comedy, **Honeymoon in Vegas,** in which hundreds of Elvis impersonators gather in the desert paradise for a convention. Big Elvises, little ones, a baby one shaking his shoulders and imperiously pulling the mike close, and at least one African-American Elvis. They all have shoe-polish-black sideburns and pompadours, and they walk around Vegas with their tummies filling sequined white satin jumpsuits that look very much like gaudy coffin liners.

The theme of *Honeymoon in Vegas* is that Americans are stumbling around among counterfeits, unable to separate the copy from the original. Is that Earnie Shavers standing there at Bally's, working as a professional greeter? Is the greeter a real heavyweight contender or an imitation? America is a fabulously redundant place—that's a chief element in its rather confusing charm. Everything gives rise to an image of itself or a double, and we live among the multiple images, uneasy in this hall of mirrors yet eager to grab something for ourselves. In the beginning of the movie, Jack (Nicolas Cage), a good-hearted but rather rattled and fearful young man, afraid of marriage, takes his girl, Betsy (Sarah Jessica Parker), to Las Vegas, intending to tie the knot at last. And then it happens: In the lobby of Bally's, a New York gangster and gambler named Tommy Korman (James Caan) lays eyes on Betsy and sees an exact resemblance to his dead wife. Or so he thinks. In any case, he has to have her, and soon he snookers Jack into a poker game and gets the poor eager slob so far into debt that Jack, for fear of his life, has to give up Betsy to the gangster for the weekend. She goes along on the promise that nothing more than her companionship is wanted.

The joke is that Tommy is utterly serious about marrying her. James Caan gives the seasoned Tommy the courtly charm of a smooth old-timer. Gracious, yielding (at least at first), Caan takes his time, wooing the woman with utmost attention to detail. At the same time, Jack decides he wants Betsy back, and he runs after the strange couple, sweating and miserable, shouting his love for Betsy into the wind. The movie becomes a disjointed, frenetic chase comedy that stretches out to lush Kauai, where Tommy has a home, and then roars back into Vegas.

The films that Andrew Bergman has directed (*So Fine, The Freshman*) have been a mix of good ideas and restlessly uneven execution. Bergman doesn't bring a consistent visual style to his work, or even a consistent sensibility, but I've begun to think that given the nature of his comic ideas, he can't. A random satirist of American excess, a lover of the bizarre American circus, Bergman isn't angry about anything; he's a collector of jokes and of harmless outrages, and he throws into the background of a movie whatever amuses him—kitsch and junk, a variety of egotistical frauds and poseurs. He seems to love demented powerful men—dictators, Mafia dons, and, in *Honeymoon in Vegas,* a long-haired Hawaiian chieftain (Peter Boyle) who sings his way through the score of *South Pacific.*

The problem in a director's operating without a style is that he doesn't have any way of meshing the performances together. James Caan drifts in and out of focus, and Nicolas Cage, who was perfectly cast as the sexy baker in *Moonstruck,* lets his eyebrows fly up and shouts his way through the role. Bergman seems to be caught between romantic comedy and outright buffoonery. Since he doesn't quite abandon psychological realism, we're bound to wonder what Betsy makes of these two men fighting over her. But Sarah Jessica Parker, though perfectly pleasant, doesn't have much energy of her own; she's there mainly to activate the men. In crazy farce, why is it always the men, and never the women, who are allowed to be crazy?

AS **Laws of Gravity** CAME TO AN END, I FELT a pang of dismay, as if I had been flying at high altitude and someone had suddenly shut off one of the engines. Nick Gomez's extraordinary little movie about life among petty thieves in the Greenpoint section of Brooklyn has an irresistible, flowing vitality. Gomez's focus is narrow but relentless. Some young men and women—poor white trash, urban division—are lovingly pursued through an ordinary yet mesmerizing tangle of crime, money, affection, hatred. The movie illuminates the kind of obscure and stupid neighborhood quarrel that leaves a man dead on the street in front of a bar. *Laws of Gravity* could have been glum and hopeless. So why, on the contrary, is it an exhilarating experience?

Twenty-five years ago, when I was a film student, lightweight camera equipment had just been perfected, and cinéma-

Photograph by Gemma LaMana.

vérité was all the rage; in fiction films, students, trying to bring the texture of movies closer to life, were experimenting with improvised dialogue. Often enough, the footage that came back from the lab was more like chopped spaghetti than like life (or art)—small fragments of an emotion, the graceless, mangled elements of speech without the coherence of an achieved thought. Editing could sometimes link the awkward fragments into a semblance of a decent scene, but usually not.

Gomez also uses a hand-held camera and semi-improvised dialogue, and he gets a rough, active surface, but he does it with astonishing discipline. As in any semi-improvised film, there's a certain amount of bullyragging and repetition, but I never had the sense that I was missing anything important or getting too much of what didn't interest me. Jean de Segonzac's camera seems always in the right place. Moving down the street with two or three men or pitching into the center of a messy quarrel between a man and his girlfriend, Segonzac receives the emotion as it is created rather than merely recording what has been rehearsed and predigested. This film has the kind of power that the "existential" cinema of the sixties promised but so rarely delivered.

Among other things, *Laws of Gravity* is a small-time Brooklyn gloss on Scorsese's Little Italy masterpiece, *Mean Streets.* That film was about minor Mafia hoods living in a richly sensual atmosphere of pleasure and violence; Gomez's people are sub-Mafia, too anarchic to be part of anything larger than themselves, and they live in squalid apartments, sleeping on the floor and smoking endless cigarettes. The emotional tone of the two movies may be different, but the web of relations is similar. Jimmy (Peter Greene), an ex-con with a soft voice, wants to keep the peace. He's a thief, and he has no larger ambition than to steal, but he's married to a smart, tough woman, Denise (Edie Falco), who is ready to lead a normal life. Jimmy has a weakness, though—he's still drawn to the violence and bravado of the younger men. He loves the stupid, uncontrollable Jon (Adam Trese) and tries to protect him. But Jon is quickly going down.

In low-life Greenpoint, everyone is connected to everyone else; the loan shark, the fence, the thieves, and their flatterers and hangers-on all see one another constantly. Gomez's dramatic method, which is to set these people off against one another, tells us what holds them all to a hopeless way of life: In this actual neighborhood, no expression of courage or fear goes without notice. In *Laws of Gravity,* violence grows out of the very connectedness that has largely vanished and that we used to think made the cities livable. Which is quite a complex thing to say for a movie that cost the hilarious sum of $38,000. All it takes is talent. ■

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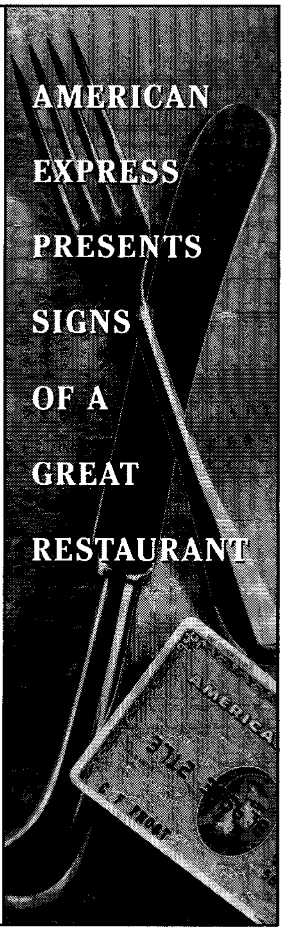

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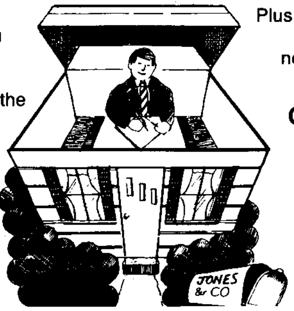

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ANNA WHO?

". . .*Anna Karenina* is a jingle writer's jaunt through Tolstoy that has you gnashing your teeth when not splitting your sides. . ."

THE GREAT LEOŠ JANÁČEK ONCE TOYED with the idea of making an opera out of Tolstoy's *Anna Karenina* (properly *Anna Karenin*), but very quickly thought better of it. However, where genius fears to tread, Peter Kellogg and Daniel Levine rush in, and at Circle in the Square you can now see a musicalization, **Anna Karenina,** by the aforementioned pair, who met in the BMI Musical Theatre Workshop, which may well be a lonely hearts' club for stagestruck wannabes. Actually, both authors have some previous experience, Kellogg as a singer, Levine as a composer-arranger for TV shows and industrials. Their *Karenina* is accordingly a jingle writer's jaunt through Tolstoy that should have you gnashing your teeth when not splitting your sides.

You would, however, be well advised to control your laughter. First, because Kellogg and Levine, despite the evidence of your eyes and ears, did not set out to write a travesty (if they had, they wouldn't have been nearly so funny), and second, because by lapsing into uncontrolled guffaws, you risk missing several other, even funnier, howlers. Furthermore, you'd deny yourself the sober satisfaction of tracking down the sources of the musical numbers, almost all of which can be traced to antecedents ranging from Sigmund Romberg to Stephen Sondheim.

To begin with, the bulk of this *Anna Karenina* is, in Kellogg's book, played for laughs, either because things that should elicit a knowing smile translate for Kellogg as farcical or because that is the way he imagines one captures Broadway. He may, worse luck, be right; but right by the box office is not right by Tolstoy, art, and common decency. Although yoks by advertence may be merely reprehensible in this context, the additional yoks by inadvertence are downright unpardonable. By cheapening the characters' demeanor and dialogue with oversimplification, underlining, and distortion, the authors do much harm. But even the mere decimation of Tolstoy—in order to allow more time for Kellogg-Levine—makes this a "Fifteen-Minute *Anna Karenina*" dragged out to an intolerable two and a half hours.

FOLLY *ANNA:* *Ann Crumb and Scott Wentworth.*

Let me quote some of the lyrics, which, I regret to say, are of a piece with the book and the music. So we get Anna singing to her little boy, "Seryozha, did you miss me?/ Forgive me, come and kiss me." By opening a similarly lyrical vein, Vronsky assures us, "Everything's fine. I have no doubt/ Once we return to our old way of life,/ We'll work things out." In their romantic rapture, Anna and Vronsky warble, "There you were and there you were,/ And I knew. . ./ I had to be where you were." And even the less than tragic Kitty realizes, "Only three or four more years/ Of girlish mystique and mystery . . . / Then I'll be history."

As for Levine's tunes, they come in three forms: derivative, unmusical, or horrible, though, at their best, they manage to encompass all three. Especially deadly is the influence of Sondheim, which in the wrong hands—as we know full well from *Falsettos*—can prove like sending in a clown to play Hamlet (another all too frequent phenomenon). Our authors seem to have scrutinized particularly *A Little Night Music,* which is only fitting, because studying a butchered Bergman masterpiece is the best way to learn how to butcher a Tolstoy one. But at least Sondheim & Co. butcher with finesse: Compare the elegantly interwoven cross-purposes of "Now," "Later," and "Soon" with the oafish imitation that is Kellogg-Levine's "In a Room," where Levin, Kitty, Vronsky, and Anna vie in trivializing Sondheim as well as Tolstoy.

The first musical number, a flavorless all-purpose choo-choo song, seemed to set the scene squarely "On the Nineteenth Century," but things promptly went to worse as insipid song followed insipid song of no place or time, merely echoing shows gone by. Well into the interminable first act, the authors remember that the scene is supposed to be Russia. Forthwith they give us a tasteless parody of a Russian folk melody, which they proudly reprise; later, a gypsy number, not Russian at all; still later a kind of hora that belongs in *Fiddler on the Roof* for Levin, who is Jewish, right? Then it's back to business as usual.

Perhaps the most irritating aspect of these songs is another piece of scavenging: the hoary trick of interrupting a song with some action, dialogue, or business, and then picking it up again as a kind of reprise. Another game you might play to alleviate the tedium is counting these interruptuses and the strictly-from-hunger ways in which they are achieved. My personal favorite comes when Anna interrupts a song to gulp down a glass of morphine solution and, thus fortified, returns to the task of singing the last few notes of the number.

One would be inclined to pity the actors if only they were better. Ann Crumb brings to Anna a hard, rapacious, vulpine quality, a trashiness and hamminess that combine to stifle any possible compassion. Scott Wentworth, who turns the dashing Vronsky into a terminally sincere shoe salesman, joins with her in producing fewer sparks than any other set of dry sticks previously rubbed together. As Levin, Gregg Edelman carries awkward timidity to hitherto unscaled heights of goofiness, though given some of his mate-

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rial, even a gifted actor would come to grief. Melissa Errico, the show's Kitty, is definitely not such a one, being a compendium of all the mannerisms that ever infected ingenues. Why, even Seryozha—but let's leave the poor child alone.

Surprisingly, such talented people as Peter Matz (orchestrations) and Patricia Birch (dances) offer little help here, and James Morgan's scenery (note especially the floor, worthy of our chalk-on-the-sidewalk artists) settles for staid symmetry. Carrie Robbins's costumes, though, are the genuine article, as is Mary Jo Dodlinger's lighting. Two performances stand up amazingly well: Jerry Lanning, much better as a character man than as a lead, is a thoroughly credible Stiva, and John Cunningham's restrained Karenin survives even my second-favorite interruptus, in the preposterous "Only at Night." Everything else would have been beyond redemption even by as brilliant a director as Michael Blakemore; under Theodore Mann, it would defy Christ's gift for resurrection. Now, *Resurrection*—there's something for Kellogg-Levine to have a go at.

A BALTIMORE HIGH-SCHOOL GRADUATE spends his precollege summer working on a construction site. Pouring cement atop the tenth floor of an emerging edifice while blacks are rioting in nearby Cambridge, the future freshman discovers what goes on under the carapace of a hard hat. The nonunion crew comprises, besides Angel, the author's alter ego, another white, the self-indulgent Beauty, who may be allowed into the bricklayers' union merely because of his skin color. His much worthier rival for the preferment, the conscientious Thomas, is black, as are the two other workers: the edgily politicized Foos, whose rebellious behavior gets him in trouble with the white supervisor, and Raymond, a dedicated wencher and boozer, whose approach to work is distinctly minimalist.

Kevin Heelan's **Distant Fires** (a reference to the race riots below) is an earnest look at racism in the building trade, whose sincerity and authenticity cannot be questioned but whose theatrical validity can. This short play consists mainly of exposition and a few rather muted confrontations, with the most interesting character offstage in a hospital ward. The trouble, chiefly, is that we see these men in a narrow, limiting focus that doesn't allow us to experience them in the round. Heelan seems to have learned more about construction work than about dramatic construction.

The ensemble acting under Clark Gregg's meticulous direction is fine, with only Todd Weeks (Angel) slightly off, and Giancarlo Esposito (Foos) and Ray Anthony Tomas (Thomas) especially noteworthy. But the play should be of real interest only to people wondering what's holding up the completion of their houses or why their ceilings are leaking. ▬

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O CANTATA: *Bartoli at Avery Fisher Hall.*

Photograph by Stephanie Berger.

LINCOLN CENTER'S BULKY **Mozart Bicentennial** bash began way back in January 1991—it hardly seems like yesterday—and the festivities are over at last. The nineteen-month goal was to perform every note Mozart put on paper, and if that never quite happened, only a pedant or a masochist would complain about the bits that had to be left out. Did anyone, I wonder—even a lonely student in a Juilliard practice room—sing all those solfeggio exercises, K. 393?

Saved for last were nine early operas and dramatic cantatas, all but two of them written when Mozart was between the ages of 11 and 19. This is unknown territory for most audiences: *Ascanio in Alba* and *Il sogno di Scipione* were even thought to be United States premieres; *La finta semplice* was announced as a first New York performance; and such items as *Mitridate, Lucio Silla, Thamos, The Impresario, Il re pastore,* and *Apollo et Hyacinthus* scarcely turn up every day.

Since wealthy emperors and archbishops are no longer around to pay the bills for such extravagances, the operas couldn't be staged. But the mere fact that Lincoln Center managed to assemble plausible casts—nearly 50 singers who either knew the roles or were willing to learn them—seemed like a small miracle of enterprise. Beyond that, six conductors and several orchestras were engaged to play the scores (the excellent New York Chamber Symphony did most of the work), time was found to rehearse everything up to professional standards, and the performances were presented in a space of two weeks along with the regular Mostly Mozart summer concerts. For once, that overworked and, by now, practically meaningless word *festival* could be trotted out and honorably applied.

Of course, these works are minor Mozart by definition and are seldom encountered onstage except under festival conditions. When they are, though, and in sensitively prepared productions, how effective young Mozart's theater pieces often turn out to be. In London last winter, despite predictions of disaster, Covent Garden took a chance with *Mitridate,* the composer's first large-scale, serious opera, and apparently scored a huge success. That would probably have astonished most people who bore up through the static four-hour concert performance of the same music in Alice Tully Hall, although patient listeners must have sensed the potential. All of Mozart's operas, even the very first ones, are carefully proportioned, surely paced, and full of perceptive dramatic gestures, and they take naturally to the stage. *Mitridate,* though, needs action and brilliant singing more than most to help it along. This is, after all, still the work of a 14-year-old, however precocious, and the music inevitably imitates emotions rather than describes them from firsthand experience.

Written two years earlier, the farcical *La finta semplice* is better. When Leopold Mozart tried to get his son's opera produced in 1768, rumors circulated around Vienna that the score was actually by the father, although nothing Leopold composed faintly suggests that he was ever capable of such creative zest, melodic sparkle, or intuitive understanding of Italian opera buffa conventions. True, we may still be some distance from *Così fan tutte* or even *La finta giardiniera,* but with a good cast the piece could be almost as much fun and, on its own terms, just as persuasive. Of all the performances in Tully Hall, this one had the most spirit, style, and polish. For that, thanks are due mainly to conductor Leopold Hager and soprano Helen Donath (Rosina), who collaborated on the opera's first complete recording a few years back and obviously know precisely what the piece needs to make it go.

Aside from operas, Mozart produced several large-scale, instantly disposable dramatic cantatas designed for specific celebratory functions. Described as an *azione teatrale* in one act, *Il sogno di Scipione* is just such a score, a flattering allegorical tribute to Count Hieronymus Collerado on the occasion of his installation as archbishop of Salzburg in 1772—the same hated Collerado who caused Mozart such grief over the next decade that the composer eventually left his hometown for good. In Metastasio's typically florid libretto, Scipio, the Roman conqueror of Carthage, dreams of Fortune and Constancy, who insist that he choose between them. After much debate and inner wrestling, our noble hero makes the politically correct choice (Constancy of course), awakens, and receives the praise of his loyal subjects. Mozart does not come much more lightweight than this. Ninety minutes of beguiling musical similes and pictorialism, *Il sogno di Scipione* does its job gracefully and quickly departs, leaving most listeners contented and, I imagine, with no particular craving to hear it ever again.

The performances of the five works I sampled went smoothly, although the overall musical effect often sounded more like virtuoso sight-reading than like finished work. Not one of the many solo parts is unimportant, and a fair number of starry names graced the programs. That ensured box-office allure, if not consistent quality—the tonally lovely but expressively blank singing of Pamela Coburn and Renée Fleming in *Scipione,* for instance, or the inexplicably grotesque vocal mugging by Tatiana Troyanos as Farnace in *Mitridate.* But there were also pleasant discoveries, chiefly Christine Brewer's shining soprano and shapely account of Sifare's music in the same opera. *The Impresario* was the most fun, a sprightly new version that deftly incorporated numerous orphaned arias and ensembles written by Mozart for other contexts. The whole package was cleverly knit together by Albert Innaurato, whose sly English dialogue and direction provided Erie Mills and Ruth Welting, as the rival prima donnas, with some deliciously wicked moments.

There will surely be few disagreements over which singer made the greatest impression, and there can now be even fewer mysteries why Cecilia Bartoli, at the age of 26, is already such a hot property. Each time Bartoli took center stage to sing one of her four arias as the lovesick Cecilio in *Lucio Silla,* the reasons for her rapid rise to fame became perfectly clear: the rich, secure, sumptuous tone; a dazzling coloratura technique; her quick response to words and how they connect to notes; the finely schooled musical intelligence; a generous, giving interpretive spirit. Two nights later, the mezzo-soprano was back in Avery Fisher Hall with Gerard Schwarz conducting the Mostly Mozart Orchestra, sounding even better in arias by Mozart and Rossini and driving the audience into a perfect frenzy. It's hard to believe: An attractive young artist, heavily hyped by her management, press agents, and record company, is actually the real thing.

Blessed with a superior natural endowment, Bartoli also shows the discipline and good sense to use it with abandon in the repertory that suits her best at present. Such Verdian heavies as Azucena and Amneris are best postponed indefinitely when an Italian mezzo can sing Rossini and Mozart with this much style, wit, and grace. Proof of Bartoli's vocal accomplishment is on four recital discs from the Decca/London label, although a two-hour video program—a biographical documentary followed by a filmed concert (*Cecilia Bartoli, a Portrait,* London VHS or laser disc 071 241)—gives an even more vivid idea of her talents. A Metropolitan Opera debut is still apparently several years off; some feel the voice may be small for that vast space, but she had no trouble reaching audiences in Fisher Hall. In any case, this formidable young singer seems more than ready to go the full distance. ▬

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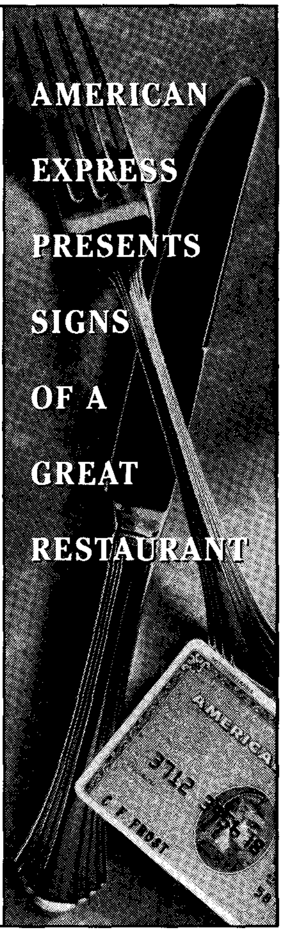

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SALES & BARGAINS

BY LEONORE FLEISCHER

BOSTON TEAK PARTY

MANY PHOTO FRAMES ARE REDUCED HERE, such as sterling-silver pieces, now 10 percent off, including a 3½-in.-by-5-in. frame, was $110, now $99; little sterling-silver photo-frame pins, were $40–$55, now $15; assorted Burnes of Boston frames in teak, walnut, rosewood, *faux* burl, and mixed metals, in sizes 3½ in. by 5 in., 4 in. by 6 in., 5 in. by 7 in., 8 in. by 10 in., were $15–$35, now $9.99; M. W. Carr contemporary blondwood frames with black clips, were $30.50–$38, now $15–$19; mixed-metal mini–photo album, was $15, now $9.99; cat lover's mini–photo album, was $6, now $3. A.E., M.C., V., checks accepted; all sales final. *Johnson's Frame Center, 1079 Lexington Ave., at 76th St. (628-2182); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. 10 a.m.–5:30 p.m.; through 9/18.*

OTHER PEOPLE'S ARMANI

OUT OF THE CLOSET IS AN EAST SIDE THRIFT shop run by volunteers that raises money to help fight AIDS. Since the store opened, in 1991, it has distributed more than $15,000 to 27 organizations, and now there's a celebration sale. Amid the usual thrift-shop clutter, you'll find a group of unworn women's shoes in a range of sizes, were $30, now $15; used men's clothing from such design houses as Armani, Brooks Brothers, Saks, and Ungaro, now two thirds off the usual low prices, including many neckties, were $4–$10, now $1.33–$3.33. Women's clothing also is two thirds off the usual price, such as a size 8 Albert Nipon silk dress, was $95, now $31.67; antiques are now 25 percent off, including a late-Victorian headboard, was $600, now $450; two country quilts, were $245 and $295, now $183.75 and $221.25; an 1842 Fores framed coaching print, was $375, now $281.25; about 10,000 books—arranged by subject category—and many records are now two thirds off, such as a three-record set of Verdi's *La Forza del Destino* featuring Leontyne Price and Plácido Domingo, was $12, now $4; art works and bric-a-brac, including some ceramic Tiffany candlesticks, were $125 the pair, now $93.75; jewelry is 25 percent off, and furniture is one third to one half off. Checks accepted; no credit cards; all sales final; everything sold as is; delivery additional. *Out of the Closet, 220 E. 81st St. (288-4351); Tues.–Sat. 10 a.m.–5 p.m.; 9/1–12.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

SMALL CRAFTS WARNING

ARTS, CRAFTS, AND OTHER ITEMS FROM Mexico, Guatemala, and elsewhere are reduced at this SoHo gallery, including many hand-thrown, hand-painted ceramics. Greenware is 40 percent off, such as a platter, was $40, now $24; Gorky Gonzalez Talavera ware is 40 percent off, such as a salad bowl, was $75, now $45; rush-seated hand-painted chairs in red, blue, or yellow, were $75 each, now $60; little handmade folk-art birdhouses are 40 percent off, were $18–$35, now $10–$20; handsome hand-carved wooden masks are 40 percent off, were $150–$450, now $90–$270; picture frames made of punched tin, recycled tin, or milagros are 30 percent off, were $20–$60, now $14–$42. A.E., M.C., V., checks accepted; all sales final. *Bazaar Sabado, 54 Greene St., near Broome (941-6152); Mon.–Sat. 11:30 a.m.–6:30 p.m. and Sun. noon–5:30 p.m.; 9/1–14.*

GOOD WOOL TO MEN

THIS MADISON AVENUE STORE IS TAKING 20 percent off its new fall merchandise for men, and spring and summer clothing also is reduced. A limited number of wool single-breasted suits and sport coats by Hickey-Freeman and Corneliani and tropical-worsted and poplin suits by Country Britches and Peter Elliot, in sizes 36–44S, 38–50R, and 40–50L, were $395–$1,100, now $150–$395; worsted-wool and wool-gabardine sport coats and blazers by Hickey-Freeman and Corneliani (same size range), were $750–$900, now $250–$350; wool, cotton, poplin, and gabardine trousers by Zanella and Barry Bricken in sizes 31–44, were $100–$250, now $50–$100; cotton dress and sport shirts by Gitman in a wide range of sizes, were $65–$140, now $25–$35; cashmere sweaters by McGeorge of Scotland and Bari of Scotland, were $395–$1,025, now $197.50–$512.50. M.C., V. accepted; no checks; all sales final. *Peter Elliot, 1070 Madison Ave., near 81st St. (570-2300); Mon.–Thurs. 10:30 a.m.–9 p.m. and Fri. till 5 p.m.; through 9/4.*

LA CAGE AUX FOLLICLES

THIS JAPANESE HAIR SALON IS MODEST IN style, but it offers a patented hair-and-scalp treatment for women and men. Called Belle Jouvence, the procedure takes about an hour and is based on a weak-acid formula that is intended to revitalize hair and scalp. It's a pampering and relaxing treatment that includes a scalp massage, a wash, and a blow-dry. For short hair, Belle Jouvence was $70, now $50; for long hair, was $80–$100, now $60–$80. Permanents using the Belle Jouvence treatment, including wash, cut, and dry, were $120–$160 (for very long hair), now $100–$140. M.C., V., and checks accepted; appointment necessary. *Hisako Beauty Salon, Hotel Wentworth, Suite 2F, 59 W. 46th St. (764-7640); 10 a.m.–7:30 p.m.; through 9/30.*

20TH CENTURY *FAUX*

THIS SHOWROOM HAS ONE- AND FEW-OF-A-kind hand-knitted one- and two-piece dresses and suits—faithful copies of clothes by three world-renowned designers—featuring special trim and buttons. Some 25 or more samples in sizes 8–14 (mostly 10 and 12), retail up to $900, are now $350 or $400 apiece. Selected styles are $100 off, such as a size 12 black-and-gold blazer with crest trim, retail $550, here $450. Other bargains include a size 10 pink-and-white-print silk blouse and skirt with silk-trimmed knitted jacket, retail $1,295, here $900; size 12 drop-waist printed silk dress, retail $560, here $200. Myra repairs and alters your own knitwear for a very low price. Checks accepted; no credit cards; all sales final. *At 1200 Lex and Myra Knits, 1200 Lexington Ave., near 81st St., second floor (879-1246); Mon.–Fri. 11 a.m.–5 p.m.; while stock lasts.*

MR. TOUCH DOWN

DOWN OUTERWEAR GARMENTS FOR CHILdren from last season are reduced here. For example, in sizes 4–7 and 8–20, Nautica ¾-length blue-and-orange down parkas with concealed hoods, were $180, now $75; short Nautica down bombers in sizes 8–20, were $150, now $60; Jonathan Stone full-length down hooded toggle coats in olive and black and sizes 8–20, were $175, now $80; Triple Fat Goose ¾-length black or blue down parkas with fur-trimmed hoods, in sizes 4–7 and 8–20, were $125, now $50; Pacific Trail ¾-length down hooded parkas in royal blue or navy in sizes 4–7 and 8–20, were $140 and $150 respectively, now $50 and $75. A.E., M.C., V., no checks; exchanges possible. *Down Generation, 725 Columbus Ave., near 95th St. (663-3112); Mon.–Sat. 10 a.m.–7 p.m.; while stock lasts.* ■

A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 2

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—8/26–9/8: *Wild Wheels* (1992); *Drive-In Blues* (1986). #2—9/1–2: *Deluge* (1933); *Chandu the Magician* (1932). 9/3: *Bride of the Gorilla* (1951); *The Navy vs. the Night Monsters* (1966). 9/4–7: *Phantom of the Rue Morgue* (1954). 9/4: *Sea Dream*. #3—*Gas Food Lodging*.

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Rapid Fire*.

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April*. #2—*Light Sleeper*. #3—*Night on Earth*. #4—*Delicatessen*. #5—*Johnny Suede*. #6—*The Living End*.

4. **LE CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—"John Cassavetes Festival" 8/31–9/1: *Killing of a Chinese Bookie*. 9/2: *Shadows*. 9/3: *Opening Night*. Beg. 9/4: "British Films From the 60s."

5. **TRIBECA CINEMA—41 White St.** (925-2570). #1—9/2–3: *Some Like It Hot* (1959); *Memories of Me* (1988). 9/4–5: *Lolita* (1962); *Paths of Glory* (1957). 9/6: *La Dolce Vita* (1961). 9/7–8: *That Obscure Object of Desire* (1977); *The Exterminating Angel* (1962).

6. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Raising Cain*. #2—*Laws of Gravity*.

7. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 9/2–3: *La Dolce Vita* (1961). 9/4–5: *Pink Floyd: The Wall* (1982); *The Song Remains the Same* (1976). 9/6–8: *2001: A Space Odyssey* (1968); *Full Metal Jacket* (1987).

8. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Unforgiven*. #2—*Rapid Fire*. #3—*Pet Sematary Two*.

9. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 9/2: *Nightmare Alley* (1947); *The Razor's Edge* (1964). 9/3: *Chinatown* (1974); *Cul-de-Sac* (1966). 9/4–5: *Breakfast at Tiffany's* (1961); *Roman Holiday* (1953). 9/6: *1900* (1976). 9/7: *Playtime* (1967); *M. Hulot's Holiday* (1953). 9/8: *The Loneliness of the Long Distance Runner* (1962); *Look Back in Anger* (1958).

10. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Single White Female*. #2—*Single White Female*. #3—*Twin Peaks: Fire Walk With Me*. #4—*A League of Their Own*. #5—*One False Move*. #6—*Stay Tuned*. #7—*Little Nemo; Diggstown*.

11. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Freddie as F.R.O.7*; *Mo' Money*. #2—*A Stranger Among Us*. #3—*Sister Act*. #4—*The Player*. #5—*The Hairdresser's Husband*. #6—*London Kills Me*. #7—*Honey, I Blew Up the Kid*; *3 Ninjas*.

12. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Playboys*.

13. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Death Becomes Her*. #2—*Honeymoon in Vegas*.

14. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Mistress*.

15. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*The Ox*. #2—*A Tale of Springtime*. #3—*The Best Intentions*. #4—*Mediterraneo*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Unforgiven*. #2—*Honeymoon in Vegas*. #3—*Christopher Columbus*. #4—*Whispers in the Dark*. #5—*Pet Sematary Two*. #6—*Boomerang*.

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Raising Cain*. #2—*Freddie as F.R.O.7; Raising Cain*. #3—*Death Becomes Her*. #4—*Diggstown*. #5—*Twin Peaks: Fire Walk With Me*. #6—*Twin Peaks: Fire Walk With Me*. #7—*Single White Female*. #8—*Single White Female*. #9—*A League of Their Own*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Mo' Money; 3 Ninjas*. #2—*Rapid Fire*. #3—*Rapid Fire*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Sister Act*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Single White Female*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Unforgiven*. #2—*Pet Sematary Two*. #3—*Honeymoon in Vegas*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Death Becomes Her*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Freddie as F.R.O.7; Raising Cain.* #2—*Rapid Fire.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Twin Peaks: Fire Walk With Me.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Single White Female.* #2—*Twin Peaks: Fire Walk With Me.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Pet Sematary Two.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Rapid Fire.* #2—*Christopher Columbus.* #3—*Basic Instinct.* #4—*Universal Soldier.* #5—*Batman Returns.* #6—*Unforgiven.* #7—*Diggstown.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Honeymoon in Vegas.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Mo' Money.* **EMBASSY 3**—*Boomerang.* **EMBASSY 4**—*Honey, I Blew Up the Kid.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Single White Female.* #2—*Raising Cain.* #3—*Sister Act.* #4—*Little Nemo; Whispers in the Dark.* #5—*Freddie as F.R.O.7.* #6—*Unlawful Entry.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *3 Ninjas.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Death Becomes Her.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Ox.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Manhattan.* #2—*The Best Intentions.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*One False Move.* #2—*The Hairdresser's Husband.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Freddie as F.R.O.7; Patriot Games.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mistress.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Storyville.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Unlawful Entry.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Mo' Money.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Rapid Fire.* #2—*Rapid Fire.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Death Becomes Her.* **CORONET**—*Twin Peaks: Fire Walk With Me.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Player.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *A Stranger Among Us.* **CINEMA II**—*Enchanted April.* **CINEMA THIRD AVE.**—*Sister Act.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Mediterraneo.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Raising Cain.* #2—*Raising Cain.* #3—*Diggstown.* #4—*Pet Sematary Two.* #5—*Pet Sematary Two.* #6—*Freddie as F.R.O.7; The Player.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Stay Tuned.* #2—*Christopher Columbus.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Single White Female.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Honeymoon in Vegas.* #2—*Unforgiven.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Light Sleeper.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Honey, I Blew Up the Kid; A Stranger Among Us.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Little Nemo; Sister Act.* #2—*Death Becomes Her; 3 Ninjas.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Diggstown.* #2—*Christopher Columbus.* #3—*Single White Female.* #4—*Unforgiven.* #5—*Freddie as F.R.O.7; Whispers in the Dark.* #6—*Single White Female.* #7—*Pet Sematary Two.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Rapid Fire.* #2—*Honeymoon in Vegas.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A Stranger Among Us.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Honeymoon in Vegas.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Brief History of Time.* #2—*La Discrète.* #3—*A Brief History of Time.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Death Becomes Her.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Single White Female.* #2—*Light Sleeper.* #3—*Whispers in the Dark.* #4—*Unforgiven.* #5—*Christopher Columbus.* #6—*Pet Sematary Two.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Twin Peaks: Fire Walk With Me.* #2—*A League of Their Own.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Rapid Fire.* #2—*Freddie as F.R.O.7; Raising Cain.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Rapid Fire.* #2—*Pet Sematary Two.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 9/5: *Two by the South:* "Precious Blood" and "Rattlesnake in a Cooler" (1982); *Fool for Love* (1986). 9/6: *Fool for Love* (1986); *O.C. and Stiggs* (1987).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that ring the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 8/31–9/8 "Warrior Woman: The Films of Hsu Feng." 8/31, 9/1: *The Fate of Lee Kahn* (1973), dir. King Hu. 8/31, 9/1: *The Pioneers* (1979), dir. Richard Y. Chen. 9/2, 5 and 6: *A Touch of Zen* (1969-75), dir. King Hu. 9/3: *Starry Is the Night* (1987), dir. Ann Hui. 9/4, 5: *Red Dust* (1990), dir. Yim Ho. 9/4, 5: *Raining in the Mountain* (1978), King Hu. 9/7, 8: *The Valiant Ones* (1975), dir. King Hu. 9/7, 8: *Five Girls and a Rope* (1991), dir. Yeh Hung-Wei. "Special September Programs." 9/9–12: *John Lurie and the Lounge Lizards in Berlin* (1991), Garret Linn. "Movies for KIds." 9/12–13: *The Red Shoes.*

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 9/8: *Roderigo D: No Future* (1990), dir. Victor Gavaria; *Didn't We Ramble On* (1991), dir. Billy Jackson.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** *Blue Velvet* (1986), dir. David Lynch. **Little Theater:** 8/28–9/10: *Limite* (1929-31), dir. Mario Peixoto. 8/21–9/10: "The Festival of Grand Illusions." 9/4–10: *Woman Demon Human* (1987), dir. Huang Schugin.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: **Documentary Films on Art:** 9/1–4: "The Middle Ages." 9/8–11: "Art and Culture." **Saturday Evening Films:** Through September: "Surrealism and Film." Tickets are available one hour before each screening at the Uris Center information desk.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International Du Film." 9/1, 5: *Yeleen/Brightness* (1987), dir. Souleymane. 9/1, 5: *Edkin Pratidin/One Day Like Another* (1980), dir. Mrinal Sen. 9/1, 3: *Loulou* (1980), dir. Maurice Pialat. 9/3, 20: *Fröken Julie/Miss Julie* (1950), dir. Alf Sjoberg. 9/3, 4: *O Thassios/The Travelling Players* (1975), dir. Theo Angelopoulos. 9/4, 5: *Moonlighting* (1982), dir. Jerzy Skolimowski. 9/6, 10: *Heat and Dust* (1983), dir. James Ivory. 9/6, 8: *Prima della revoluzione/Before the Revolution* (1962), dir. Bernardo Bertolucci. 9/6, 12: *Hallelujah the Hills* (1963), dir. Adolfas Mekas. 9/7, 11: *Der junge torless/Young Torless* (1966), dir. Volker Schlondorff. 9/7, 11: *Cléo de 5 à 7/Cleo from 5 to 7* (1962), dir. Anges Varda. 9/7, 8: *The Chant of Jimmie Blacksmith* (1978), dir. Fred Schepisi. 9/8: *Exodus* (1960), dir. Otto Oreminger.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. 8/25–9/20: "Bob and Ray: Guest Appearances."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: Through 9/10: *The Best Intentions* (1992), dir. Bille August. Cinema #2: Through 9/3: "Ingmar Bergman Double Features." 9/4–10: *Wisecracks* (1992), dir. Gail Singer.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Pet Sematary Two.* #2—*Single White Female.* #3—*Rapid Fire; 3 Ninjas.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Single White Female.* #2—*Raising Cain; Unforgiven.* #3—*Freddie as F.R.O.7; Rapid Fire.* #4—*Little Nemo.* #5—*Diggstown.* #6—*Twin Peaks: Fire Walk With Me; Mo' Money.* #7—*Honey, I Blew Up the Kid; Honeymoon in Vegas.* #8—*Whispers in the Dark; Christopher Columbus; Pet Sematary Two.* #9—*3 Ninjas; Boomerang.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Death Becomes Her.* #2—*Single White Female.* #3—*Rapid Fire.* #4—*Unforgiven.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Single White Female.* #2—*Pet Sematary Two.* #3—*3 Ninjas; Mo' Money.* #4—*Rapid Fire.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Unforgiven.*#2—*Mo' Money; 3 Ninjas.* #3—*Pet Sematary Two.* #4—*Rapid Fire.* #5—*Raising Cain; Honey, I Blew Up the Kid.* #6—*Honeymoon in Vegas.* #7—*Freddie as F.R.O.7; Pet Sematary Two.* #8—*Twin Peaks: Fire Walk With Me.* #9—*Bebe's Kids; Death Becomes Her.* #10—*Single White Female.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Honeymoon in Vegas.* #2—*Unforgiven.* #3—*Boomerang.* #4—*Rapid Fire.* #5—*Honey, I Blew Up the Kid; Mo' Money.* #6—*Raising Cain.* #7—*Bebe's Kids; Sister Act.* #8—*Twin Peaks: Fire Walk With Me.* #9—*Christopher Columbus; Little Nemo.* #10—*Stay Tuned; Freddie as F.R.O.7.* #11—*Death Becomes Her.* #12—*Pet Sematary Two.* #13—*Universal Soldier; 3 Ninjas; Single White Female.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Honeymoon in Vegas.* #2—*Single White Female.* #3—*Freddie as F.R.O.7; A League of Their Own.* #4—*Rapid Fire.* #5—*Raising Cain.* #6—*Death Becomes Her.* #7—*Christopher Columbus.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Death Becomes Her.* #2—*Mistress.*

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SNEAKERS

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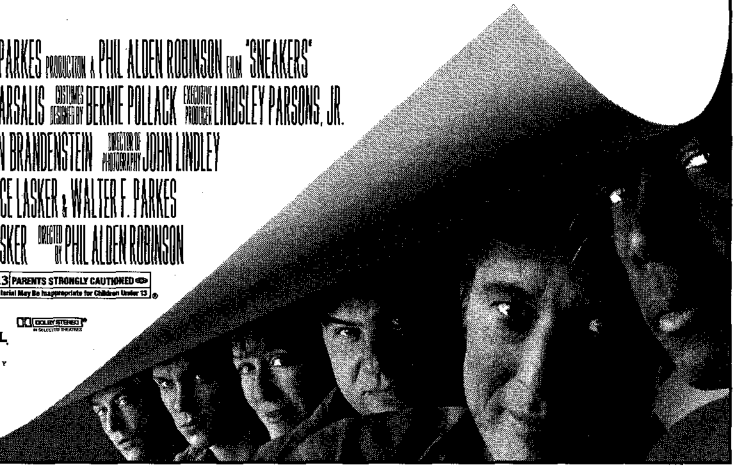

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"SNEAKERS" opens in select cities on Wednesday, September 9th, and Nationwide, Friday, September 11th.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Rapid Fire.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Twin Peaks: Fire Walk With Me.* #2—*Unforgiven.* #3—*Honeymoon in Vegas.* #4—*Single White Female.* #5—*Enchanted April.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Pet Sematary Two.* #2—*Rapid Fire.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Pet Sematary Two.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Unforgiven.* #4—*3 Ninjas.* #5—*Honey, I Blew Up the Kid; Mo' Money.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Rapid Fire.* #2—*Freddie as F.R.O.7; Mo' Money.* #3—*Pet Sematary Two.* #4—*Single White Female.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Raising Cain; Boomerang.* #2—*Rapid Fire.* #3—*Mo' Money.* #4—*Twin Peaks: Fire Walk With Me.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Single White Female.* #2—*3 Ninjas; Death Becomes Her.* #3—*Honeymoon in Vegas.* #4—*Pet Sematary Two.* #5—*Unforgiven.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Freddie as F.R.O.7; A Stranger Among Us.* #2—*Pet Sematary Two.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Pet Sematary Two.* #2—*3 Ninjas; Whispers in the Dark.* #3—*Twin Peaks: Fire Walk With Me.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Rapid Fire.* #4—*Unforgiven.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Pet Sematary Two.* #2—*Mo' Money.* #3—*Bebe's Kids; Raising Cain.* #4—*Rapid Fire.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Twin Peaks: Fire Walk With Me.* #2—*Unforgiven.* #3—*Honeymoon in Vegas.* #4—*Single White Female.* #5—*Death Becomes Her.* #6—*Christopher Columbus.* #7—Through 9/3: *Stay Tuned; Whispers in the Dark.* Beg. 9/4: *Out on a Limb.* #8—*Freddie as F.R.O.7; Unlawful Entry.* #9—*3 Ninjas; A Stranger Among Us.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Honeymoon in Vegas.* #2—*Enchanted April; Diggstown.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*Single White Female.* #4—*Unforgiven; Rapid Fire.* #5—*Death Becomes Her; 3 Ninjas.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Pet Sematary Two.* #2—*Single White Female.* #3—*3 Ninjas; Raising Cain.* #4—*Honey, I Blew Up the Kid; Rapid Fire.* #5—*Freddie as F.R.O.7; Diggstown.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Pet Sematary Two.* #2—*Single White Female.* #3—*Honeymoon in Vegas.* #4—*Rapid Fire.* #5—*Christopher Columbus; 3 Ninjas.* #6—*Unforgiven.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Unforgiven.* #2—*Honey, I Blew Up the Kid.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 9/3: *Death Becomes Her; Enchanted April.* Beg. 9/4: *Out on a Limb.* #2—*Single White Female.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Honeymoon in Vegas.*

303. CORONA—PLAZA—(639-7722). #1—*Rapid Fire.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Honeymoon in Vegas.* #2—*Single White Female.* #3—*Pet Sematary Two.* #4—*Rapid Fire.* #5—*Raising Cain; 3 Ninjas.* #6—*Little Nemo; Death Becomes Her.* #7—*A League of Their Own; Whispers in the Dark.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Pet Sematary Two.* #2—*A Stranger Among Us; Little Nemo.* #3—*Honey, I Blew Up the Kid; Whispers in the Dark.* #4—*Diggstown; 3 Ninjas.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Honeymoon in Vegas.* #2—*A Stranger Among Us.* #3—*Single White Female.* #4—*3 Ninjas; Christopher Columbus; Unforgiven.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Pet Sematary Two.* #2—*Rapid Fire.* #3—*Diggstown; Freddie as F.R.O.7.* #4—*3 Ninjas; Christopher Columbus.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Honeymoon in Vegas.* #2—*Single White Female.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Pet Sematary Two.* #2—*Enchanted April.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Stay Tuned; Christopher Columbus.* #2—*Rapid Fire.* #3—*Unforgiven.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Single White Female.* #2—Through 9/3: *Death Becomes Her.* Beg. 9/4: *Out on a Limb.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Twin Peaks: Fire Walk With Me.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Freddie as F.R.O.7; Raising Cain.* #2—*Honeymoon in Vegas.* #3—*A League of Their Own.* #4—*Sister Act.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Honeymoon in Vegas.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Rapid Fire.* #4—*3 Ninjas; Sister Act.* #5—*Mo' Money; Stay Tuned.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*A League of Their Own.* #2—*Freddie as F.R.O.7; A Stranger Among Us.* #3—*Pet Sematary Two.* #4—*Death Becomes Her.* #5—*Single White Female.* #6—*Raising Cain.* #7—*Enchanted April.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Honeymoon in Vegas.* #2—*Unforgiven.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Pet Sematary Two.* #2—*Rapid Fire.* #3—*Single White Female.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Pet Sematary Two.* #2—*Little Nemo; Raising Cain.* #3—*Rapid Fire.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Unforgiven.* #5—*3 Ninjas; Diggstown.* #6—*Stay Tuned; Christopher Columbus.* #7—*Freddie as F.R.O.7; Whispers in the Dark.*

320. REGO PARK—DRAKE—(457-4002). *Basic Instinct; My Cousin Vinny.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Unlawful Entry; Raising Cain.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Rapid Fire.* #2—*Pet Sematary Two.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Rapid Fire.* #2—*3 Ninjas; Pet Sematary Two.*

401. NEW DORP—HYLAN—(351-6601). #1—*Single White Female; Pinocchio.* #2—*Honeymoon in Vegas.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Single White Female.* #2—*Unforgiven.* #3—*Death Becomes Her.* #4—*Twin Peaks: Fire Walk With Me.* #5—*Pet Sematary Two.* #6—*Honeymoon in Vegas.* #7—*A League of Their Own.* #8—*Rapid Fire.* #9—Through 9/3: *3 Ninjas; Whispers in the Dark.* Beg. 9/4: *Out on a Limb.* #10—*Stay Tuned; Christopher Columbus.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Pet Sematary Two.* #2—*Rapid Fire.*

501. BELLMORE—MOVIES—(783-7200). *Single White Female.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Single White Female.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Single White Female.* #2—*Rapid Fire.* #3—*Unforgiven.* #4—*A League of Their Own.* #5—*Freddie as F.R.O.7; Raising Cain.* #6—Through 9/3: *Little Nemo; Unlawful Entry.* Beg. 9/4: *Out on a Limb.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Pet Sematary Two.* #2—*Rapid Fire.* #3—*Honeymoon in Vegas.* #4—*Single White Female.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*Single White Female.* #4—*Rapid Fire.* #5—*Death Becomes Her; 3 Ninjas.* #6—*Unforgiven.* #7—*Stay Tuned; A League of Their Own.* #8—*Twin Peaks: Fire Walk With Me.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Pet Sematary Two.* #2—*Rapid Fire.* #3—*Diggstown; A League of Their Own.* #4—*Freddie as F.R.O.7; Death Becomes Her.* #5—*Honeymoon in Vegas.* #6—*Twin Peaks: Fire Walk With Me.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Freddie as F.R.O.7; Christopher Columbus.* #2—*Unforgiven.* #3—*Rapid Fire.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Rapid Fire.* #2—*Honeymoon in Vegas.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Rapid Fire.* #2—*Pet Sematary Two.* #3—*Christopher Columbus; Diggstown.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Christopher Columbus; Pinocchio.* #2—*A Stranger Among Us; Beauty and the Beast.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*3 Ninjas; Enchanted April.* #4—*Freddie as F.R.O.7; Death Becomes Her.* #5—*Twin Peaks: Fire Walk With Me.* #6—*Sister Act; Honey, I Blew Up the Kid.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Single White Female.* #2—*Sister Act; 3 Ninjas.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Pet Sematary Two.* #2—*Mistress.* #3—*Rapid Fire.* #4—*Freddie as F.R.O.7; Unlawful Entry.* #5—*Raising Cain; Little Nemo.* #6—*3 Ninjas; Sister Act.*

515. MALVERNE—TWIN—(599-6966). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us; Patriot Games.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Pet Sematary Two.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Mistress.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Pet Sematary Two.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Honeymoon in Vegas.* #4—*Single White Female.* #5—*Unforgiven.* #6—*A League of Their Own.* #7—*Rapid Fire.* #8—*Freddie as F.R.O.7; Christopher Columbus.* #9—Through 9/3: *3 Ninjas; Stay Tuned.* Beg. 9/4: *Out on a Limb.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Unforgiven.* #2—*Single White Female.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us; Howards End.*

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522. PORT WASHINGTON—MOVIES—(944-6200). #1—*A Stranger Among Us; Stay Tuned.* #2—*Rapid Fire.* #3—*Mediterraneo.* #4—*Tale of Springtime; Pinocchio.* #5—*Diggstown; 3 Ninjas.* #6—*Christopher Columbus.* #7—*A League of Their Own.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Honeymoon in Vegas.* #2—*Sister Act.* #3—*Enchanted April.* #4—*Unforgiven.* #5—*Howards End.* #6—*Single White Female.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Twin Peaks: Fire Walk With Me.* #2—*Enchanted April.* #3—*Unforgiven.* #4—*Single White Female.* #5—*A League of Their Own.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Death Becomes Her.* #2—*Honeymoon in Vegas.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Honeymoon in Vegas.* #2—*Single White Female.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Single White Female.* #2—*Unforgiven.* #3—*A League of Their Own.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 9/3: *Christopher Columbus.* Beg. 9/4: *Out on a Limb.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Freddie as F.R.O.7; Whispers in the Dark.* #2—*Single White Female.* #3—*Mo' Money.* #4—*Pet Sematary Two.* #5—*Bebe's Kids.* #6—*Boomerang.* #7—*Raising Cain.* #8—*Rapid Fire.* #9—*Unforgiven.* #10—*Sister Act.* #11—*3 Ninjas.* #12—*Honey, I Blew Up the Kid; Unlawful Entry.* #13—*Stay Tuned; Honeymoon in Vegas.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Pet Sematary Two.* #2—*Single White Female.* #3—*Rapid Fire.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Enchanted April.* #2—*A Stranger Among Us.* #3—*Death Becomes Her.* #4—*Christopher Columbus.* #5—*Little Nemo; A League of Their Own.* #6—*Twin Peaks: Fire Walk With Me.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End.* #2—*Cup Finals.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Single White Female.* #2—*Rapid Fire.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A League of Their Own; Death Becomes Her.* #2—*Sister Act; 3 Ninjas; Christopher Columbus.* #3—*Honeymoon in Vegas; Twin Peaks: Fire Walk With Me; Freddie as F.R.O.7.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Unforgiven.* #2—*Pet Sematary Two.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Death Becomes Her.* #2—*Stay Tuned.* #3—*Honey, I Blew Up the Kid; Unlawful Entry.* #4—*Pet Sematary Two.* #5—*Twin Peaks: Fire Walk With Me.* #6—*Raising Cain; Freddie as F.R.O.7.* #7—*Sister Act.* #8—*Single White Female.* #9—*Little Nemo; A League of Their Own.* #10—*Rapid Fire.* #11—*Honeymoon in Vegas.* #12—*Unforgiven.* #13—*Mo' Money; 3 Ninjas.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Rapid Fire.* #2—*Honeymoon in Vegas.* #3—*Stay Tuned; Little Nemo.* #4—*Sister Act.* #5—*Death Becomes Her.* #6—*Twin Peaks: Fire Walk With Me.* #7—*A League of Their Own.* #8—*3 Ninjas; Unlawful Entry.* #9—*Freddie as F.R.O.7; Mo' Money.* #10—*Single White Female.* #11—*Honey, I Blew Up the Kid; Boomerang.* #12—*Christopher Columbus.* #13—*Raising Cain; Pet Sematary Two; Unforgiven.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Unforgiven.* #5—*Single White Female.* #6—*Rapid Fire.* #7—*A League of Their Own.* #8—*Freddie as F.R.O.7; Raising Cain.* #9—*Death Becomes Her; Stay Tuned.* #10—Through 9/3: *3 Ninjas; Christopher Columbus.* Beg. 9/4: *Out on a Limb.*

611. CORAM—PINE—(698-6442). #1—*Death Becomes Her.* #2—*3 Ninjas.* #3—*Pet Sematary Two.* #4—*Honey, I Blew Up the Kid; Sister Act.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Enchanted April.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Honeymoon in Vegas.* #4—*Single White Female.* #5—*Freddie as F.R.O.7; Christopher Columbus.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Single White Female.* #2—*Sister Act; Christopher Columbus.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Twin Peaks: Fire Walk With Me.* #2—*Honeymoon in Vegas.* #3—*Unforgiven.* #4—*Rapid Fire; Enchanted April.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Rapid Fire.*

618. ISLIP—ISLIP—(581-5200). #1—*Death Becomes Her; Freddie as F.R.O.7.* #2—*Rapid Fire.* #3—*Honeymoon in Vegas; A Stranger Among Us.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Death Becomes Her; Christopher Columbus.* #2—*Single White Female.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Honeymoon in Vegas.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 9/3: *Housesitter.* Beg. 9/4: *Batman Returns.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Diggstown; Raising Cain.* #2—*Unforgiven.* #3—*Christopher Columbus.* #4—*Honeymoon in Vegas.* #5—*Pet Sematary Two.* #6—*A League of Their Own; Freddie as F.R.O.7.* #7—*Rapid Fire.* #8—*Death Becomes Her; 3 Ninjas.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/3: *Housesitter.* Beg. 9/4: *Batman Returns.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Unforgiven.* #5—*Single White Female.* #6—*Christopher Columbus.* #7—*A League of Their Own.* #8—*Sister Act.* #9—*Stay Tuned.* #10—*Rapid Fire.* #11—*Freddie as F.R.O.7; Diggstown.* #12—Through 9/3: *3 Ninjas; Death Becomes Her.* Beg. 9/4: *Out on a Limb.* #13—*Little Nemo; Raising Cain.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Unforgiven.* #2—*Single White Female.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *A Tale of Springtime.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Christopher Columbus.* #2—*Freddie as F.R.O.7; Unforgiven.* #3—*Single White Female.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 9/3: *Housesitter.* Beg. 9/4: *Batman Returns.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Pet Sematary Two.* #2—*A League of Their Own.* #3—*Rapid Fire.* #4—*Raising Cain.* #5—Through 9/3: *3 Ninjas; Diggstown.* Beg. 9/4: *Out on a Limb.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Pet Sematary Two.* #2—*A League of Their Own; Freddie as F.R.O.7.* #3—*Unforgiven.*

636. WEST ISLIP—TWIN—(669-2626). #1—*A League of Their Own; Freddie as F.R.O.7.* #2—*Christopher Columbus; 3 Ninjas.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Twin Peaks: Fire Walk With Me.* #2—*Single White Female.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Unforgiven.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Howards End.* #2—*Enchanted April; Christopher Columbus.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Single White Female.* #2—*Stay Tuned.* #3—*A League of Their Own.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Single White Female.* #2—*Honeymoon in Vegas.*

704. HARRISON—CINEMA—(835-9800). *A Stranger Among Us.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Pet Sematary Two.* #2—*Rapid Fire.* #3—*Unforgiven; Death Becomes Her.* #4—*Christopher Columbus.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Honeymoon in Vegas.* #2—*Unforgiven.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Freddie as F.R.O.7; A League of Their Own.* #5—*Rapid Fire.* #6—*Raising Cain.* #7—*Single White Female.* #8—*Death Becomes Her; 3 Ninjas.* #9—*Christopher Columbus.* #10—*Pet Sematary Two.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Single White Female.* #2—*Unforgiven.* #3—*Christopher Columbus; Freddie as F.R.O.7.* #4—*Rapid Fire.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*3 Ninjas.* #2—*Diggstown.* #3—*Honeymoon in Vegas.* #4—*Freddie as F.R.O.7; A League of Their Own.* #5—*Sister Act; Death Becomes Her; Single White Female.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Christopher Columbus.* #4—*Unforgiven.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Raising Cain.* #2—*Little Nemo: Adventures in Slumberland; Honey, I Blew Up the Kid.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Enchanted April; Pet Sematary Two.*

716. PELHAM—PICTURE HOUSE—(738-3160). *3 Ninjas; A Stranger Among Us.*

718. RYE—RYE RIDGE—(939-8177). #1—*Enchanted April.* #2—*Twin Peaks: Fire Walk With Me.*

719. SCARSDALE—FINE ARTS—(723-6699). *Enchanted April.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Sister Act; Honey, I Blew Up the Kid.* #2—*A Stranger Among Us; Little Nemo: Adventures in Slumberland.* #3—*3 Ninjas; Twin Peaks: Fire Walk With Me.* #4—*Freddie as F.R.O.7; Diggstown.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Unforgiven.* #2—*Pet Sematary Two.* #3—*Honeymoon in Vegas.* #4—Through 9/3: *Mo' Money; Death Becomes Her.* Beg. 9/4: *Out on a Limb.* #5—*Raising Cain.* #6—*Rapid Fire.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Unforgiven.* #2—*Freddie as F.R.O.7; Stay Tuned.* #3—*Single White Female.* #4—*3 Ninjas; A League of Their Own.* #5—*Death Becomes Her; Diggstown.* #6—*Honeymoon in Vegas.* #7—Through 9/3: *Rapid Fire.* Beg. 9/4: *Out on a Limb.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Freddie as F.R.O.7; Raising Cain.* #2—*A Stranger Among Us.* #3—*Diggstown.* #4—*Christopher Columbus.* #5—*Twin Peaks: Fire Walk With Me.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Single White Female.* #2—*A League of Their Own.* #3—*Death Becomes Her.* #4—*Christopher Columbus; Twin Peaks: Fire Walk With Me.* #5—*Pet Sematary Two; 3 Ninjas.* #6—*Honeymoon in Vegas; Freddie as F.R.O.7.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 9/3: *Unforgiven.* Beg. 9/4: *Enchanted April.* #2—*Rapid Fire.*

757. NYACK—CINEMA EAST—(358-6631). *Single White Female.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*A League of Their Own; Freddie as F.R.O.7.* #2—*Honeymoon in Vegas.*

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760. PEARL RIVER—PEARL RIVER—(735-6500). *Unforgiven.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Diggstown.* #2—*Christopher Columbus.*

764. LAFAYETTE—(357-6030). *Rapid Fire.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Death Becomes Her.* #2—*Raising Cain.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Honeymoon in Vegas.* #2—*A League of Their Own; Twin Peaks: Fire Walk With Me.* #3—*Sister Act.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Christopher Columbus.* #2—*3 Ninjas; Unforgiven.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Pet Sematary Two.* #2—*Single White Female.* #3—*Rapid Fire.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Death Becomes Her.* #2—*Stay Tuned; Christopher Columbus.*

807. GREENWICH—CINEMA—(869-6030). #1—*Death Becomes Her.* #2—*Raising Cain.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Christopher Columbus.* #2—*Enchanted April.* #3—*Honey, I Blew Up the Kid; A League of Their Own.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Honeymoon in Vegas.* #2—*Mistress.*

810. NORWALK—CINEMA—(838-4504). #1—*Pet Sematary Two.* #2—*Rapid Fire.*

813. SOUTH NORWALK—SONO—(866-9202). 9/1-3: *A Midnight Clear* (1992). 9/4-7: *Adam's Rib* (1992); *Poison Ivy* (1992). 9/8-10: *A Woman's Tale* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Stay Tuned.* #2—*Pet Sematary Two; 3 Ninjas.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Rapid Fire.* #2—*Unforgiven.* #3—*Twin Peaks: Fire Walk With Me.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Single White Female.* #2—*Honeymoon in Vegas.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Pet Sematary Two.* #2—*Unforgiven.* #3—*Honeymoon in Vegas.* #4—*Rapid Fire.* #5—*Stay Tuned; Christopher Columbus.* #6—*3 Ninjas; The Gun in Betty Lou's Handbag.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Single White Female.* #2—*Pet Sematary Two.* #3—*Unforgiven.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A League of Their Own.* #2—*Unforgiven.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Enchanted April.*

821. WESTPORT—POST—(227-0500). *Single White Female.*

822. WILTON—CINEMA—(762-5678). *Honeymoon in Vegas.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Rapid Fire.* #2—*3 Ninjas; Single White Female.* #3—*Honeymoon in Vegas.* #4—*Pet Sematary Two.* #5—*Unforgiven.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Rapid Fire.* #2—*Pet Sematary Two.* #3—*Honeymoon in Vegas.* #4—*Single White Female.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Death Becomes Her.* #2—*3 Ninjas; Mo' Money.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Pet Sematary Two.* #5—*Single White Female.* #6—*Rapid Fire.* #7—*Unforgiven.* #8—*Honey, I Blew Up the Kid.* #9—*Freddie as F.R.O.7; Raising Cain.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Rapid Fire.* #2—*Pet Sematary Two.* #3—*Honeymoon in Vegas.* #4—*Single White Female; Freddie as F.R.O.7.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Mo' Money; Diggstown.* #2—*Honey, I Blew Up the Kid; Death Becomes Her.* #3—*Stay Tuned; Whispers in the Dark.* #4—*Sister Act; 3 Ninjas.* #5—*A League of Their Own; Freddie as F.R.O.7.* #6—*Little Nemo: Adventures in Slumberland; Christopher Columbus.* #7—*Honeymoon in Vegas.* #8—*Twin Peaks: Fire Walk With Me.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Raising Cain.* #2—*Single White Female.* #3—*Rapid Fire.* #4—*Unforgiven.* #5—*Pet Sematary Two.* #6—*Single White Female.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Sister Act.* #2—*A League of Their Own.* #3—*Death Becomes Her.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Mo' Money; Sister Act; Honey, I Blew Up the Kid.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Mo' Money; Sister Act.* #2—*Honey, I Blew Up the Kid; A Stranger Among Us; Universal Soldier.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sister Act.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Rapid Fire.* #2—*Pet Sematary Two.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Unforgiven.* #2—*Rapid Fire.* #3—*Sister Act.* #4—*Pet Sematary Two; Honeymoon in Vegas.* #5—*A Stranger Among Us; 3 Ninjas.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Twin Peaks: Fire Walk With Me.* #2—*Honeymoon in Vegas.* #3—*Single White Female; Little Nemo: Adventures in Slumberland.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Death Becomes Her.* #2—*Twin Peaks: Fire Walk With Me.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Mistress.* #2—*Death Becomes Her; Christopher Columbus.* #3—*Honey, I Blew Up the Kid.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Mo' Money; Freddie as F.R.O.7; 3 Ninjas.* #2—*One False Move; A League of Their Own.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Twin Peaks: Fire Walk With Me.* #2—*Freddie as F.R.O.7; Mo' Money.* #3—*Pet Sematary Two.* #4—*Unforgiven.* #5—*Honeymoon in Vegas.* #6—*Death Becomes Her; Christopher Columbus.* #7—*Rapid Fire.* #8—*Single White Female.* #9—*Little Nemo: Adventures in Slumberland; Raising Cain.* #10—*Bebe's Kids.* #11—*Boomerang; Honey, I Blew Up the Kid.* #12—*3 Ninjas; Whispers in the Dark.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Single White Female.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Enchanted April.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Single White Female.* #2—*Rapid Fire.* #3—*Pet Sematary Two.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *3 Ninjas; Sister Act.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Death Becomes Her.* #2—*Diggstown.*

932. ELIZABETH—ELMORA—(352-3483). *Raising Cain; My Cousin Vinny.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Single White Female.* #2—*Pet Sematary Two.* #3—*Honeymoon in Vegas.* #4—*Rapid Fire.* #5—*Unforgiven.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Pet Sematary Two.* #4—*Unforgiven.* #5—*Sister Act; Christopher Columbus.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Enchanted April.*

936. UNION—UNION—(686-4373). #1—*Pet Sematary Two.* #2—*Single White Female.*

937. WESTFIELD—RIALTO—(232-1288). #1—*A League of Their Own.* #2—*Single White Female.* #3—*Honeymoon in Vegas.*

938. WESTFIELD—TWIN—(654-4720). #1—*3 Ninjas; Sister Act.* #2—*Twin Peaks: Fire Walk With Me.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Pet Sematary Two.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Freddie as F.R.O.7; Rapid Fire.* #4—*Death Becomes Her.* #5—*Unforgiven.*

951. CLOSTER—CLOSTER—(768-8800). *Christopher Columbus.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Single White Female.* #2—*Unforgiven.* #3—*Pet Sematary Two.* #4—*Honeymoon in Vegas.*

953. EMERSON—QUAD—(261-1000). #1—*Honeymoon in Vegas.* #2—*Pet Sematary Two.* #3—*Sister Act; A League of Their Own.* #4—*Honey, I Blew Up the Kid; Pinocchio.*

959. PARAMUS—CINEMA 35—(845-5070). *Housesitter; Batman Returns.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Pet Sematary Two.* #2—*Diggstown; A League of Their Own.* #3—*Sister Act.* #4—*Raising Cain.* #5—*Rapid Fire.* #6—*Honeymoon in Vegas.* #7—*Twin Peaks: Fire Walk With Me.* #8—*Enchanted April.* #9—*Freddie as F.R.O.7; Death Becomes Her.* #10—*Single White Female.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Unforgiven.* #2—*Christopher Columbus.* #3—*Mo' Money; 3 Ninjas.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Honeymoon in Vegas.* #2—*Single White Female.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Unforgiven.* #2—*Rapid Fire.* #3—*Whispers in the Dark; Stay Tuned.* #4—*Enchanted April.* #5—*Freddie as F.R.O.7; A League of Their Own.* #6—*3 Ninjas; Raising Cain.* #7—*Pet Sematary Two.* #8—*Single White Female.* #9—*Honeymoon in Vegas.* #10—*Little Nemo: Adventures in Slumberland; Death Becomes Her.* #11—*Christopher Columbus; Honey, I Blew Up the Kid; Twin Peaks: Fire Walk With Me.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Sister Act.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*A League of Their Own.* #4—*Rapid Fire.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Universal Soldier; Lethal Weapon 3; Basic Instinct.* #2—*Batman Returns; Housesitter.* #3—Beg. 9/4: *Patriot Games; Pinocchio.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Honeymoon in Vegas.* #2—*Enchanted April.* #3—*Single White Female; 3 Ninjas.* #4—*A League of Their Own.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Mistress.* #2—*Enchanted April; 3 Ninjas.* #3—*Death Becomes Her.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Single White Female.* #2—*Unforgiven; Freddie as F.R.O.7.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Rapid Fire.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) The truly spectacular element in this most spectacular of Pop films is the acting of Michelle Pfeiffer. When we first see Pfeiffer, she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Vague and disorganized as she is, Selina is a threat to him, and he pushes her out a window. She falls and lands on the pavement, where alley cats revive her, biting on her fingers. And when Selina is reborn as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped. (7/13/92) PG-13. **33, 620, 623, 633, 959, 969**

BEBE'S KIDS—(1 hr. 24 min.; 1992) In the animated musical based on the black characters created by the late comedian Robin Harris, a date at an amusement park is disrupted by the misbehavior of a neighbor's three bratty children. With the voices of Faizon Love, Nell Carter, Myra J., Tone Loc and others. PG-13. **158, 160, 218, 530, 919**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **15, 43**

BOOMERANG—(1 hr. 58 min.; 1992) Why does everyone in the new Eddie Murphy comedy seem about sixteen years old? Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Marcus Graham (Murphy), a New York marketing executive for an international cosmetics firm, enters his gleaming office in the morning and then flirts his way through the day, making fabulous "creative" decisions. At night, Marcus operates from one of those tiger's-den apartments that Rock or Deano might have had in the bad old fifties, and the panties litter the floor. When not "working," Marcus hangs out with his old friends, Gerard (David Alan Grier), who's shy and unsuccessful with women, and Tyler (Martin Lawrence), a jumpy paranoid who sees racial plots everywhere (Lawrence, chopping the air with his thumbs and palms, is the only funny thing in the movie). Marcus's company is bought out, and he goes to work for Jacqueline, a tough cookie played by Robin Givens, who has a masklike beauty comparable to Faye Dunaway's. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live,* and they're still writing skit material. With Halle Berry. (7/20/92) R. **18, 36, 152, 160, 213, 530, 608, 919**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81**

CHRISTOPHER COLUMBUS: THE DISCOVERY—(2 hrs. 1 min.; 1992) Marlon Brando, Tom Selleck, Rachel Ward, and George Corraface star in this sweeping epic about the famous (some would say infamous) explorer. Directed by John Glen. PG-13. **18, 33, 60, 67, 85, 152, 160, 200, 219, 300, 306, 307, 310, 319, 406, 507, 510, 511, 517, 522, 528, 533, 601, 608, 610, 612, 613, 619, 621, 625, 632, 636, 700, 705, 706, 708, 714, 753, 755, 762, 802, 805, 808, 818, 904, 917, 919, 934, 951, 962, 965**

DEATH BECOMES HER—(1 hr. 39 min.; 1992) A movie that not only is contemptuous of the audience but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which. . . . Oh, forget it. There *is* no plot, just a concept: Turn two famous actresses into cartoon figures and pass off the results as "black comedy." The movie is a festival of overblown gothic high jinks. The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. (8/10/92) PG-13. **13, 19, 25, 41, 53, 66, 83, 155, 158, 160, 200, 203, 214, 219, 220, 302, 304, 311, 315, 406, 505, 506, 512, 524, 533, 601, 606, 608, 610, 611, 618, 619, 621, 625, 705, 706, 709, 723, 724, 755, 800, 805, 807, 902, 904, 906, 916, 917, 919, 931, 950, 961, 965, 971**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil.* The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3**

DIGGSTOWN—(1 hr. 40 min.; 1992) An ex-con (James Woods) and a retired prizefighter (Louis Gossett Jr.) save a small southern town—made famous by its illegal boxing matches—from a ruthless businessman (Bruce Dern). Directed by Michael Ritchie. R. **10, 19, 33, 59, 67, 152, 220, 222, 305, 307, 319, 506, 510, 522, 621, 625, 634, 709, 722, 724, 753, 762, 904, 931, 961**

LA DISCRÈTE—(1 hr. 35 min.; 1992) In French with English subtitles. An emotionally inert movie and, for all its high-toned literary perversities, a dead-obvious one, too. In Paris, two men—one old and remote (Maurice Garrel), the other young and wildly narcissistic (the priggish Fabrice Luchini)—play nasty tricks on a young girl (Judith Henry), a student who turns out to be stronger than either man had expected. Though intended as an exposure of the young man's fluent self-satisfaction, *La Discrète* has been made in a style that one can only call . . . self-satisfied. That is, without grace, speed, or daring. The writer-director Christian Vincent depends on the kind of feeble aphorisms that so often try, and fail, to do the work of dramatic construction in intellectual French movies. See it only if you can be wowed by such lines as "Women are pragmatic: They know proofs of love exist but love does not exist." (8/24/92) NR. **81**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. Apparently, there are no bad people, only people who live in bad weather. With Alfred Molina, Jim Broadbent, and Michael Kitchen. From a novel by Elizabeth von Arnim. (8/17/92) PG. **3, 55, 206, 220, 302, 309, 315, 512, 523, 524, 533, 612, 616, 700, 715, 718, 719, 756, 808, 820, 920, 935, 961, 965, 971**

FREDDIE AS F.R.O.7.—(1 hr. 30 min.; 1992) An evil aunt turns Frederic the prince into a frog when his father, the Great Magician King, is killed. The frog prince must use his magical gifts to save himself and Britain's most important monuments. It's secret agent F.R.O.7. to the rescue. PG. **11, 19, 26, 38, 45, 59, 67, 89, 152, 158, 160, 200, 211, 215, 219, 222, 307, 313, 315, 319, 503, 506, 507, 512, 514, 517, 530, 601, 606, 608, 610, 612, 618, 621, 625, 632, 635, 636, 706, 708, 709, 722, 724, 753, 755, 759, 902, 903, 904, 918, 919, 950, 961, 965, 972**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **1**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Rochefort is the best thing in it. (6/22/92) NR. **11, 44**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his *children, scientist Wayne Szalinski still hasn't learned* his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **11, 36, 65, 152, 158, 160, 210, 222, 301, 305, 512, 515, 521, 530, 606, 608, 611, 715, 722, 808, 902, 904, 907, 908, 917, 919, 953, 965**

HONEYMOON IN VEGAS—(1 hr. 36 min.; 1992) Reviewed in this issue. PG-13. **13, 18, 24, 34, 62, 68, 80, 152, 158, 160, 200, 204, 206, 214, 217, 219, 220, 220, 300, 302, 304, 306, 308, 313, 314, 316, 319, 401, 406, 504, 505, 506, 509, 512, 517, 523, 524, 526, 530, 601, 606, 608, 610, 612, 616, 618, 619, 621, 625, 703, 706, 709, 714, 723, 724, 755, 759, 801, 809, 817, 818, 822, 900, 901, 903, 904, 912, 915, 919, 933, 934, 937, 952, 953, 961, 964, 965, 967, 970**

★ **HOWARDS END—**(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. The union is strange and uneasy, a battleground of sensibility and power. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 521, 523, 534, 700**

JOHNNY SUEDE—(1 hr. 37 min.; 1992) Johnny (Brad Pitt of *Thelma and Louise*), an aspiring but not very talented musician with a penchant for suede and Ricky Nelson, struggles to make it big in an unnamed metropolis. But a new love and a desperate series of events cause him to take a second look at his limited existance. R. **3**

LAWS OF GRAVITY—(1 hr. 40 min.; 1992) Reviewed in this issue. R. **6**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **10, 19, 64, 87, 200, 304, 313, 315, 406, 503, 505, 506, 517, 522, 524, 527, 533, 601, 606, 608, 610, 621, 625, 634, 635, 636, 702, 706, 707, 709, 724, 755, 759, 801, 808, 820, 904, 906, 918, 937, 953, 961, 965, 967, 970**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Like all of Schrader's work, it's about the individual's solitary struggle for cleanliness in a hopelessly besmirched world. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. As its derivative climax makes clear, this movie is little more than an East Coast remake of *American Gigolo*. "Of course *American Gigolo* is better," a novelist friend said. "Sex is more interesting than cocaine." (Powers, 8/31/92) R. **3, 63, 85**

LITTLE NEMO: ADVENTURES IN SLUMBERLAND—(1 hr. 24 min.; 1992) An animated film based on the comic strip by Winsor McCay, the first published in the United States. Little Nemo finds that in the fantasy world of Slumberland, dreams come true and a lovely princess yearns for a friend. But Nightmare Land houses an evil and maniacal king. G. **10, 38, 66, 152, 160, 304, 305, 318, 503, 514, 533, 606, 608, 625, 715, 722, 904, 915, 919, 965**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV–postive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3**

LONDON KILLS ME—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's *search for a better life becomes an odyssey for the per*fect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **11**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **15, 58, 522**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **14, 46, 203, 514, 516, 809, 917, 971**

MO' MONEY—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **11, 20, 36, 51, 152, 157, 158, 160, 210, 211, 213, 218, 314, 530, 606, 608, 723, 902, 904, 907, 908, 918, 919, 962**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 4, 9,**

★ **ONE FALSE MOVE—**(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **10, 44, 918**

OUT ON A LIMB—(1 hr. 23 min.; 1992) Matthew Broderick is a financial whiz who has just been robbed in the backwoods town of Buzzsaw. But in this desolate logging town, help is a dubious prospect and comes in the form of a corrupt mayor, his evil twin, two dimwitted brothers, and a beautiful redhead. PG. **219, 302, 311, 406, 503, 517, 528, 610, 625, 634, 723, 724**

THE OX—(1 hr. 31 min.; 1992) In Swedish with English subtitles. In the midst of the drought and famine of Sweden in the late 1800s, a desperate young couple with a baby daughter resort to an unthinkable act in order to survive. Hoping for mercy, the husband confesses and receives a punishment far harsher than his crime. Directed by Sven Nykvist. With Max Von Sydow, Liv Ullmann, and Erland Josephson. NR. **15**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists*, i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. (6/8/92) R. **45, 601, 969**

PET SEMATARY TWO—(1 hr. 42 min.; 1992) In the process *of burying a beloved pet, two teenage boys* unearth the cryptic powers of Stephen King's infamous graveyard. With Edward Furlong, Anthony Edwards, and Clancy Brown. Directed by Mary Lambert. R. **8, 18, 24, 32, 59, 59, 67, 85, 91, 150, 152, 157, 158, 158, 160, 208, 210, 211, 214, 215, 216, 218, 220, 222, 300, 304, 305, 307, 309, 315, 317, 318, 322, 400, 406, 500, 504, 505, 506, 510, 512, 514, 516, 517, 530, 532, 603, 606, 608, 610, 611, 621, 625, 634, 635, 705, 706, 715, 723, 755, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 911, 912, 919, 922, 933, 934, 936, 950, 952, 953, 961, 965**

★ **THE PLAYBOYS—**(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true.

The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **12**

★ **THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **11, 54, 59**

RAISING CAIN—(1 hr. 35 min.; 1992) Brian De Palma returns to thriller filmmaking with a delirious piece of monkeyshines. The movie touches (peripherally) on the kidnapping of children, but even the most literal-minded viewer should see that the story is just a pretext for jokes and taunting fantasies and visual showing off. De Palma sketches in a ridiculous premise and then doesn't bother to support it—instead, he's trying things so juicily and intricately outlandish that one can only laugh. John Lithgow plays so many characters—or, rather, so many different aspects of a single schizoid character, including women and children—that he might be doing a one-man show Off Broadway. When we first see him, he is Dr. Carter Nix, a psychologist living in California who is obsessed with child-rearing and who spends an inordinate amount of time with his baby daughter. Lithgow is also Carter's evil twin brother, Cain, and his father. Huge, with a looming forehead and wolflike teeth, Lithgow can be heavily menacing. Since the material is hokum, Lithgow, working on the sound principle that nothing could sink the movie faster than realism, carries everything to extremes. On the same day that Carter is stealing his own baby, Carter's wife, Jenny (Lolita Davidovich), meets a former lover (Steve Bauer), and she falls into a dreamlike state—the dangerously unguarded condition that sexual women always seem to inhabit in De Palma's films. De Palma photographs Davidovich's erotic scenes with the quiet, heavy-limbed Bauer as fantasy fulfilled—as blissful sudden encounters (two in one day) that are almost too good to be true. The movie spins into a dream-versus-reality game, increasingly wild. The trouble is, none of this means much emotionally. *Raising Cain* is weightless: De Palma concentrates on the formal play that interests him, reversing direction so many times and so abruptly that the film seems to be taking place in his head. (8/17/92) R. **6, 19, 26, 38, 59, 89, 152, 158, 160, 200, 213, 218, 222, 304, 313, 315, 318, 321, 503, 514, 530, 606, 608, 610, 621, 625, 634, 706, 715, 723, 753, 800, 807, 902, 905, 919, 932, 961, 965**

RAPID FIRE—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **2, 8, 20, 20, 26, 33, 52, 52, 68, 89, 91, 150, 152, 155, 157, 158, 160, 200, 204, 208, 211, 213, 217, 218, 220, 222, 300, 303, 304, 307, 310, 314, 317, 318, 322, 400, 406, 500, 503, 504, 505, 506, 507, 509, 510, 514, 517, 522, 530, 532, 600, 606, 608, 610, 616, 617, 618, 621, 625, 634, 705, 706, 708, 723, 724, 756, 764, 803, 810, 816, 818, 900, 901, 902, 903, 905, 911, 912, 919, 922, 933, 950, 961, 965, 967, 972**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers*. Hedy Carlson (Jennifer Jason Leigh) is barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll. It's hard to praise any movie that implies that if you open your door to a stranger, a psycho-killer will probably walk through. But for a while, this one offers the fun of watching attractive stars with dueling styles. While Fonda gives Allie the old-style Hollywood treatment—she lets her high cheekbones, long legs, and amply displayed derrière do most of the work—Leigh works from the inside, burrowing into her character like a plump, cunning worm. Her sly dementia as Hedy underscores what last year's *Rush* established: She's Hollywood's best young actress. Director Barbet Schroeder's last movie, *Reversal of Fortune*, turned the Claus von Bülow murder case into hilarious black comedy. This story's a hoot, too—until the action turns so loutish and gory the laughter dies on your lips. Can we all just agree that women are psychopaths and come up with some new movie ideas? (Powers, 8/31/92) R. **10, 19, 22, 31, 38, 61, 67, 85, 150, 152, 155, 157, 158, 160, 200, 204, 206, 211, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 311, 315, 317, 319, 401, 406, 501, 502, 503, 504, 505, 513, 517, 520, 523, 524, 526, 527, 530, 532, 600, 606, 608, 610, 612, 613, 619, 625, 627, 632, 638, 702, 703, 706, 708, 709, 714, 724, 755, 757, 803, 817, 819, 821, 900, 901, 902, 903, 905, 905, 915, 919, 920, 922, 933, 934, 936, 937, 952, 961, 964, 965, 967, 970, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **11, 21, 38, 55, 66, 160, 313, 314, 512, 513, 514, 523, 530, 601, 606, 608, 611, 613, 625, 709, 722, 801, 904, 906, 907, 908, 910, 912, 930, 934, 938, 953, 961, 966**

STAY TUNED—(1 hr. 38 min.; 1992) An ordinary family find themselves trapped in TV land when they sign up for a new entertainment channel run by a dastardly programmer. With John Ritter, Pam Dawber, and Jeffrey Jones. Directed by Peter Hyams. PG. **10, 60, 160, 219, 310, 314, 319, 406, 505, 517, 522, 530, 606, 608, 610, 625, 702, 724, 805, 815, 818, 904, 965**

STORYVILLE—(1 hr. 52min.; 1992) In the heart of New Orleans, a young lawyer from a powerful Louisiana family finds his congressional aspirations threatened when he becomes involved in an intriguing murder case. With James Spader, Joanne Whalley-Kilmer, and Jason Robards. R. **48**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **11, 55, 65, 79, 215, 219, 305, 306, 315, 511, 601, 521, 522, 533, 618, 716, 722, 753, 908, 912**

A TALE OF SPRINGTIME—(1 hr. 47 min.; 1992) In French with English subtitles. Eric Rohmer's latest, set among Parisian intellectuals, seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. The film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's girlfriend—into his arms. Its emotional tone comes from spring, but spring in T.S. Eliot's version of the season as a time of bitter upheaval. Elegant. With Anne Teyssèdre, Hugues Quester, and Florence Darel. (7/27/92) PG. **15, 522, 630**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **11, 20, 40, 66, 150, 152, 157, 158, 160, 210, 214, 216, 219, 220, 222, 300, 304, 305, 306, 307, 314, 319, 400, 406, 505, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 611, 621, 625, 634, 636, 706, 709, 716, 722, 724, 755, 802, 815, 818, 900, 902, 904, 912, 918, 919, 930, 938, 962, 965, 970, 971**

TWIN PEAKS: FIRE WALK WITH ME—(2 hrs. 14 min.; 1992) The quirky cast from the television series (except Lara Flynn Boyle) tells what really happened to Laura Palmer in a *Twin Peaks* prequel that chronicles the events that occurred in the week before the mysterious murder. Directed by David Lynch. R. **10, 19, 26, 31, 53, 87, 152, 158, 160, 206, 210, 213, 216, 219, 302, 312, 314, 319, 406, 505, 506, 512, 516, 517, 524, 533, 601, 606, 608, 610, 612, 616, 619, 625, 638, 706, 715, 718, 722, 753, 755, 801, 816, 820, 902, 904, 915, 916, 919, 920, 938, 950, 961, 965, 972**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers of the old West head for Big Whiskey, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Grimacing as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **8, 18, 24, 33, 62, 67, 85, 152, 155, 158, 160, 206, 210, 214, 217, 219, 220, 300, 301, 306, 310, 316, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 606, 608, 610, 616, 621, 625, 627, 632, 635, 639, 705, 706, 708, 714, 723, 724, 756, 760, 802, 816, 818, 819, 820, 900, 902, 905, 912, 919, 933, 934, 950, 952, 962, 965, 972**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **33, 160, 908, 969**

UNLAWFUL ENTRY—(1 hr. 48 min.; 1992) In Jonathan Kaplan's hit thriller, Ray Liotta shows up after a frightening break-in at the house of yuppie couple Kurt Russell and Madeleine Stowe. As Pete Davis, Los Angeles cop with a reassuring manner and murder in his heart, he rapidly ingratiates himself and immediately begins plotting to undermine the husband and take over the wife. The movie is depressing and routine in many ways, but Liotta's performance keeps one interested. Kaplan directs competently but routinely, without imagination or surprise. (8/10/92) R. **38, 49, 219, 321, 503, 514, 530, 606, 608**

WHISPERS IN THE DARK—(1 hr. 42 min.; 1992) When a psychiatrist (Annabella Sciorra) mixes her personal and professional lives, she gets a *très* intimate look into a patient's psychosis. With Jamey Sheridan and Anthony LaPaglia. Directed by Christopher Crowe. R. **18, 38, 67, 85, 152, 216, 219, 304, 305, 319, 406, 530, 704, 904, 919, 965**

REVIVALS

MANHATTAN—(1 hr. 33 min.; 1979) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring beautiful young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense, intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **43**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. **401, 511, 522, 953, 969**

THEATER LISTINGS

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BROADWAY

Now Playing

ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are dark) at 8; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. At the **Lunt-Fontanne Theater**, 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater**, 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday, Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35 to $45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday–Saturday at 8; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday–Saturday at 8; Wednesday and Saturday at 2. As of 9/7, added show Sunday at 3; no Thursday performances; $15 to $60. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Steve Vinovich, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. At the **Imperial Theater**, 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8; Saturday and Wednesday at 2; $15 (for *rear* of the rear mezzanine) to

$65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE REAL INSPECTOR HOUND and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies features a thriller/spoof about a theater critic with murder on his mind, preceded by Stoppard's fifteen-minute take on the Bard's classic. Directed by Gloria Muzio. Featuring Patricia Conolly, Anthony Fusco, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 9/27; $35 to $39. At **The Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $60. Opened: 4/25/91. At **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday–Saturday at 8; Saturday and Wednesday at 2. As of 9/7, added performance Sunday at 3; no Monday performances; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALI—Graydon Ryce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/6; $20. At **Houseman Studio,** 450 West 42nd Street (564-8038).

BALANCING ACT—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7; $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (James Michael Gregary) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 (no Thursday shows); Wednesday at 2; Saturday, Sunday at 3; $25 to $35. **Lamb's,** 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Wendy Starkand, and Mary Ann Maratos. Thursday and Friday at 8 p.m.; Saturday at 7 and 10 p.m.; $17; through 10/10. **DUO Theater,** 62 East 4th Street (598-4320).

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Set design by Mark Beard, costumes by Elizabeth Fried, sound and music by Mark Bennett, and lighting design by Terry Alan Smith. Previews begin 9/2 prior to a 9/17 opening; through 10/11; $25. At the **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

CORKSCREWS—Tony Lang, Arthur Siegel, and Miriam Fond's "slightly twisted" musical revue. Every Monday at 8:30; $15. **Theatre East,** 211 East 60th Street (838-0177).

CUT THE RIBBONS—A new musical that takes a comical look at the relationship between mothers and daughters. Directed by Sue Lawless, with choreography by Sam Viverito. Featured in the cast are Georgia Engel, who played Georgette Baxter on *The Mary Tyler Moore Show;* Barbara Feldon, *Get Smart*'s Agent 99; and Donna McKechnie, the Tony award-winning Cassie from *A Chorus Line.* Lyrics by Mae Richard, music by Cheryl Hardwick and Mildred Kayden, sets and lighting designed by Michael Hotopp. Previews begin 9/8 prior to a 9/20 opening; previews $22; $35 thereafter. At the **Westside Theatre,** 407 West 43rd Street (307-4100).

DISTANT FIRES—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg. Tuesday through Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7.$30, $35. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday–Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

JUNO—Marc Blitzstein and Joseph Stein's musical version of the Sean O'Casey play *Juno and the Paycock,* about a long-suffering matriarch whose family struggles against poverty in 1920s Dublin. Book by Stein; music and lyrics by Blitzstein; directed by Lonny Price. With Anita Gillette. Monday–Saturday at 8; Saturday at 3; through 9/5; $20. At **Vineyard Theatre's Musical Theatre Lab,** 108 East 15th Street (353-3874).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 and 7 p.m.; $20 to $25. At **Union Square Theatre,** 100 East 17th Street (505-9021).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill. Directed by David Petrarca. With Laura Esterman, Mary Diveny, Mark Rosenthal, and Nance Williamson, Marty Zentz, Aleta Mitchell, Steve Hofvendahl, and Tim Monsion. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $37.50. A Playwrights Horizons production at the **Minetta Lane,** 18 Minetta Lane (307-4100).

THE MELVILLE BOYS—Set in a lakeside cabin, Norm Foster's comedy tells about two brothers who learn to confront the issues that divide them when they meet two local sisters. Directed by Susann Brinkley. With Katherine Leask, Kellie Overbey, Richard Joseph Paul, and Mark Tymchyshyn. Tuesday through Friday at 8; through 9/4; $10. **Alice's Fourth Floor,** 432 West 42nd Street (967-0400).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday–Friday at 8; Saturday at 6 and 9; Sunday at 7; through 9/6; $20. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday–Thursday at 8; Friday and Saturday at 8 and 10:30; Sunday at 7. $22.50, $25, plus an $8 minimum for food and drinks. At **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary culture. Directed by Chuck Brown. Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 7; $28. At the **Perry Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

AN OLD ACTRESS IN THE ROLE OF DOSTOEVSKY'S WIFE—Russian playwright Edvard Radzinsky's drama makes its English-language debut at Jean Cocteau Repertory. Set in an asylum, it incorporates actual conversations of Anna Grigorevna and Fyodor Dostoevsky as written in Grigorevna's diaries and memoirs. Translated by Alma M. Law. With Craig Smith and Jere Jacob. 9/4, 5, 6, 12, 13, 17, 18, 26, and 27. Thursday through Saturday at 8; Sunday at 3; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. **Theater Four,** 424 West 55th Street (695-3401). ● ●

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Wednesday through Friday at 8; Saturday at 2 and 8; Sunday at 2 and 7; $18, $22. At **The Village Theatre Company,** 113 West 22nd Street (627-8411).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday–Saturday at 8; Saturday at 3; Sunday at 3 and 7; $37.50. **Players,** 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. Fraught with potential mayhem, this play represents a truly adult, humane, and thoughtful voice in the theater, such as hasn't been heard for some time. With Adam Arkin, Margaret Colin, Pamela Gray, and John Christopher Jones. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; through 9/6; $30 to $35. At the **Orpheum,** 126 Second Avenue (477-2477).

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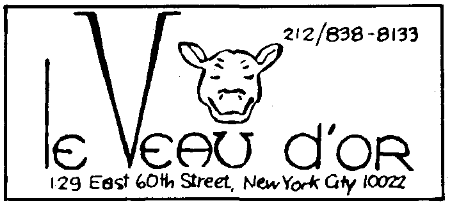
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THEATER

SIRENS—A musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, Davina Haase. Saturday and Sunday at 3; $17.50. **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30; Wednesday at 2:30; Saturday at 5:30 and 9 p.m.; through 9/6; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

BAAL—Bertolt Brecht's first play, about an anti-social man who holds, in equal measure, the power to create and to destroy, and the desire to consume all that he can. Directed by Traci Burwitz; with Christopher Kyle as dramaturg, and a cast of fourteen. Wednesday through Saturday at 8 p.m.; through 9/12; $10. Columbia University's **Alma Shapiro Center for Theatre and Music,** 605 West 115th Street (854-6960).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. Written by Angel Salazar and Andrew Smith. Wednesday at 9; $10, plus a two-drink minimum. At **The Village Gate,** 160 Bleecker Street (982-9292).

BATTERY—A love story that takes an unusual twist based on John Steinbeck's *Of Mice and Men*. By Daniel Therriault, directed by Tim Raphael. Previews Thursday through Saturday at 8, prior to a 9/10 opening; through 10/3; $12. **The Image Theatre,** 432 West 42nd Street, between Ninth and Tenth Avenues (245-0068).

CHICAGO CITY LIMITS—The improvisational-theater group presents *Un-Conventional Wisdom*, a revue that looks at campaign '92 and other social and political issues of the day. Directed by Paul Zuckerman. Wednesday and Thursday at 8:30; Friday and Saturday at 8 and 10:30; through 9/5; $12.50, $15. **Chicago City Limits,** 351 East 74th Street (772-8707).

CRIME AND PUNISHMENT—The Red Earth Ensemble presents a concise rendering of Dostoevsky's novel, following Raskolnikov, who finds his ultimate redemption in the whore Sonia. Begins 9/4. Tuesday through Saturday at 8; Sunday at 3; through 9/20; 10. **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (777-4327).

EDWARD THE SECOND—The Independent Theatre Company presents Christopher Marlowe's tragedy of the rise and fall of the king whose homosexual affair outraged the court. Director David LeBarron casts several women as key historical male figures. Wednesday through Saturday at 8; through 10/10; $10. **House of Candles Theatre,** 99 Stanton Street, between First Avenue and Avenue A. (353-3088).

FREE FALL—A pair of grounded stunt pilots called The Flying Baladins find their lives and their marriage changed after a crash landing around an airstrip in York, Maine. By Laura Harrington, directed by Alma Becker. Begins Thursday. Wednesday through Friday at 8; Saturday at 3 and 8; Sunday at 7; through 9/20; $10. **Studio Theatre 4A,** 29 East 19th Street (366-7227).

GO BACK FOR MURDER—Agatha Christie's mystery, directed by Stephen Broker; with a cast of ten. Thursday–Saturday at 8; through 9/12; $10. **Prometheus,** 239 East 5th Street, off Second Avenue (477-8689).

THE IMPORTANCE OF BEING EARNEST—A twist on the Oscar Wilde play with not so much emphasis on period costumes and atmosphere as there is on satire, pain, and cucumber sandwiches. An Arden Party production directed by Karin Coonrod. Previews Friday, Saturday, Sunday, and Tuesday at 8 p.m.; opens 9/10; through 9/20; $12. **The Ohio Theatre,** 66 Wooster Street (969-0551).

THE IMPORTANCE OF BEING EARNEST—An adaptation of Oscar Wilde's signature work, presented by the Riverside Shakespeare Academy Company. Directed by Nancy A. Mayans. Wednesday through Saturday at 8; through 9/5; $10. Buchman Hall, 432 East 91st Street (369-BARD).

LAS LEANDRAS—A Spanish musical (*Zarzuela*) in which a girl who leaves school to join a music-hall company must convince her wealthly uncle that she is still a serious student. Synopsis in English available at box office. Saturday at 8; Sunday at 4; through 9/27; $13. **Thalia Spanish Theatre,** 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

LIFE DURING WARTIME—Wesley Brown's play is based in part on the events surrounding the death of a young black man after having been arrested for scrawling graffiti. Directed by Rome Neal. With Betty Vaughn, Larry Gillard, and George Raboni. Thursday–Saturday at 7:30; through 9/26; $10. **Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ● ●

MARATHON ONE-ACT FESTIVAL—Madison Avenue Theater Productions' first annual festival of new one-acts. Kevin Beary's comedy *The Day Dr. Bravona Found the Cure for Lung Cancer*, directed by John Maddux; Fred Pezzulli's *A Small Inconvenience*, directed by Mitchell McGuire; and Sura's comedy *The King Size Bed*, directed by Verna Pierce. Wednesday through Saturday at 8; Sunday at 7; through 9/13; $10. **Madison Avenue Theatre,** third floor of 162 Madison Avenue, between 32nd and 33rd Streets (447-1363).

NATIONAL TREASURES: SEVEN NEW AMERICAN PLAYS—The Actor's Institute presents two alternating programs of one-act plays: Ken Gaertner's *Seventeen Hoofbeats;* Rella Lossy's *Heart Songs;* Duncan Othen's *Pictures of Dead Men;* James Schempp's *Wheelchair Blues;* Mary Lou Bongiorno's *Con Artist;* George J.R. Sauer's *The Jiggerman;* Katherine Ewing's *Fans, Friends, and Strangers*. Monday through Thursday at 7; through 9/3; $5. At **The Actor's Institute,** 48 West 21st Street (924-8888).

ROMEO AND JULIET—Shakespeare's classic, directed by Brenda Lynn Bynum. Thursday–Saturday at 8; Sunday at 5; through 9/6; $12. An Oasis Theater Company production. **Play Ground,** 230 East 9th Street, between Second and Third Avenues (673-3706).

THE ROSE TATTOO—Tennessee Williams's tale of Sicilian immigrants on the Gulf Coast side of New Orleans, and Serafina, who meets the beautiful buffoon Mangiacavallo. Directed by Leo Rubinfein, presented by the Flock Theatre Company. Wtih Robert Alexander, Rolando Arencibia, Christine Burke, Roy Cockrum, Ned Coulter, Suzanne Dottino, Colleen Geraghy, Irene Glezos, Carla Johnston, Cheryl Paley, Irma St. Paule, Mia Randall, Nicholas J. Sandow, Virginia Thomas, Laura Ash, Wendy Vanden Heuvel, and Arthur Zugouras. Begins 9/8. Tuesday through Saturday at 8; Sunday at 2 and 8; through 9/13; $10. **One Dream Theatre,** 232 West Broadway, at North Moore Street (279-4200).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday–Sunday at 7; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ● ●

WHO COLLECTS THE PAIN—An eight-character drama about an interracial romance between a Columbia undergrad and a young neighborhood woman that ends tragically. Written by Sean O'Connor, directed by Manucher Harsini. With Tai Bennett, Mykeko Bryant, Samanthia E. Carroll, Vladimir France, Derek Lively, Manny Perez, Jake Torem, and Donald Viscardi. Set design by Michael McGarty. Thursday through Sunday at 8; through 9/13; $8. **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

WINGS THEATRE COMPANY—Glenn Allen Smith's black comedy *Hounded and Possessed*, directed by Barry Finch; John Wall's *The Naked Corpse*. Call for schedule and prices. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

A WOMAN OF NO IMPORTANCE—The Westside Repertory production of Oscar Wilde's play; directed by Norman Rhodes; Thursday through Saturday at 8; Sunday at 3; through 10/4; $12. At **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

YVES BRAYER—Landscape paintings; through 9/14. Soufer, 1015 Madison Ave. (628-3225).

57th Street Area

MARIA NORDMAN—Works that are in the process of transformation and related to conditions of the sun, with a performance on 9/8 at 7:30; 9/8–10/10. Goodman, 24 W. 57th St. (977-7160).

STEPHEN TANIS—Recent still-life paintings in which fruits and flowers are often arranged on a table in the foreground; 9/2–26. French, 24 W. 57th St. (247-2457).

SoHo and TriBeCa

KIM ABELES—Porcelain dinner plates, each of which is centered with a portrait of a 20th-century American president and ringed with a gold-lettered quote by that president concerning the relationship between business and the environment; 9/8–10/10. Miller, 138 Spring St. (226-1220).

COLIN CHASE—New sculpture and an installation; through 9/26. Kelly, 591 Broadway (226-1660).

AVA GERBER—An installation that deals with childhood abuse and the dark side of the American family; through 9/28. Fiction/nonfiction, 21 Mercer St. (941-8611).

MARILYN LERNER—Gouaches executed in Jaipur, India, where the artist spent four months as a Fulbright Fellow studying traditional gouache painting; through 10/10. Morrison, 59 Thompson St. (274-9059).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 9/30 (August by appointment). Flynn, 113 Crosby St. (966-0426).

REGINA SILVEIRA—A site-specific installation that is an illusionistic representation of office furniture; through 9/12. LedisFlam, 584 Broadway (925-2806).

TOSHIKO TAKAEZU—Ceramic sculptures with ovoid and spherical shapes; 9/8–10/3. Cowles, 420 W. Broadway (925-3500).

Other

RICARDO MORIN—Abstract paintings with figurative elements; 9/4–25. Venezuelan Consulate, 7 E. 51st St. (826-1660).

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MARKS—1018 Madison Ave. (861-9455). Works by Blake, Burton, Cain, Hume; through 9/26.

SHEPHERD—21 E. 84th St. (861-4050). Works by Anisfield, Feibig, von Hofmann, Reiss; through 9/26.

YORK—21 E. 65th St. (772-9155). Paintings on themes of summer by Gifford, Glackens, Marin, O'Keeffe, others; through 9/4.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Among Family," with prints by C. Kahn, W. Kahn, Kapp, A. Mason, E. Mason; "New York Memories," with prints from 1920–1950, by Arms, Cook, Lozowick, Sloan; through 9/4.

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; 9/2–26.

DEL RE—41 E. 57th St. (688-1843). Works by gallery artists, including Arman, Cottingham, Indiana, Marca-Relli, Pomodoro, Tooker, others; through 9/7.

EMMERICH—41 E. 57th St. (752-0124). Works from the 1950s and 1960s by Alechinsky, Francis, Frankenthaler, Held, Louis, Noland, Olitski, others; 9/8–10/3.

MILLER—41 E. 57th St. (980-5454). Works by Basquiat, Bourgeois, Cemin, Dokoupil, Fuss, Held, Hesse, Katz, Krasner, Mitchell, Neel, Resnick, Ruscha, Salle, Steir; through 9/11.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

TATISTCHEFF—50 W. 57th St. (664-0907). Still-life paintings by Aponovich, Currier, Han, Ingle, Massad, Mothner, Reddicliffe; 9/8–30.

ZABRISKIE—724 Fifth Ave. (307-7430). Works by Adams, Atget, Batho, Cahun, Frank, Friedlander, Goldfarb, Masson, others; through 9/28.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Putt-Modernism," with works by Amenoff, Chin, Gehry, Graves, Murray, Sherman, Skoglund, Snyder, Torreano, Yankowitz, others; through 9/6.

CROWN POINT PRESS—568 Broadway (226-5476). "Making Marks," with works by Cage, Diebenkorn, Held, Hunt, Steir, others; through 9/26.

GOOD—532 Broadway (941-8066). Works by Haynes, Humphries, Hyde, Row, Usle; 9/5–26.

HOFFMAN—429 W. Broadway (966-6676). Works by gallery artists; 9/8–22.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; through 9/9.

SHAPOLSKY—99 Spring St. (334-8172). Works by gallery artists; through 9/26.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056), Mon.–Thu. 9 a.m.–10 p.m. "Summer Stroll: Scapes & Sky," with works by Corritore, Hamlin, Mostel, King, Mark, O'Donnell, Strong, others; through 9/24.

WIMMER—560 Broadway (274-0274). Paintings by Balth, Byron, Heeks, Wynne; through 9/19.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

COLUMBIA UNIVERSITY—Rare Book and Manuscript Library, Butler Library, Broadway and 116th St. (854-2231), Mon.–Fri. 9 a.m.–4:45. "Robert Lax and Concrete Poetry," with examples of abstract poetry by Lax and others; through 10/23.

LONG ISLAND UNIVERSITY—Brooklyn Campus, 1 University Plaza, Brooklyn (718-488-1051), Mon.–Sat. 9 a.m.–7 p.m. Outdoor sculpture by Chambers, Dunnill, Hill, Isaksson, Klimowicz, Lee; through 10/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31. "A Presence of the Past," with installations by Hutchinson, Humphrey, Sligh, Welch; through 9/20. "My Fellow Americans: Photographs by Jeff Jacobs"; through 9/20.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

ARTHUR EDWIN BYE—Photographs of his own landscape designs and of inspirational "found" landscapes; 9/8–30. Cooper Union, 41 Cooper Square (353-4155).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "An Enduring Interest: The Photographs of Alexander Gardner"; through 9/6.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Special Collections: The Photographic Order From Pop to Now"; through 10/16.

GEOFFREY JAMES—Large-scale black and white photographs of Frederick Law Olmstead's parks in New York, Boston, and Chicago, and of the Italian campagna; 9/8–10/10. Miller, 138 Spring St. (226-1220).

NIKON HOUSE—620 Fifth Ave. (586-3907), Tue.–Sat. 9:30–5:30. "Exposure: Fifteen Years of Outside Photography," with works by Kelley, Ketchum, Lanting, Rowell, others; through 9/5.

RICE—325 W. 11th St. (366-6660). "Photography = Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

ZABRISKIE—724 Fifth Ave. (307-7430). Photographic portraits of Abraham Walkowitz by Jacobi, Newman, Stieglitz, VanVechten, and others, plus works in pencil, ink, and watercolor from 1908 through 1928 by Walkowitz depicting Isadora Duncan; 9/8–10/17.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 9/6: "Jin Soo Kim: Grand Lobby Installation." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper." Through 10/30: "Raiders of the Fine Arts: Summer 1992."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George... Washington That Is: The 200th Anniversary of the 1792 Election."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 9/7: "Masterpieces from the Guggenheim Collection."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 9/7: "From Brancusi to Bourgeois, Aspects of the Guggenheim Collection."

HECKSCHER MUSEUM—2 Prime Ave., Huntington, N.Y. (516-242-3111). Tue.–Fri. 10 a.m.–5, Sat. and Sun. 1–5. Suggested donation $2, children $1. "The Edge of Childhood," with works by Evans, Jenkins, Lederman, Rupp, Simmons, Schorr, others; 9/5–11/1.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. 20th-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/27: "Benchmarks." Through 9/27: "In Good Conscience: The Radical Tradition in 20th-Century American Illustration." Through 9/27: "Alan Cober: The Artist as Illustrator, The Illustrator as Journalist."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–4. Free. Through 11/30/92: "Meddling With Peddling: The Pushcart Wars." Through 11/30/92: "One Third of a Nation: Photographs by Arnold Eagle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. 9/8–11/29: "Renaissance Florence: Arts and Letters." 9/8–11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 10/13: "The Young Rebel in American Photography, 1950–1970." 8/29–12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 8/14: "Weaving a Mayan Heritage: Clothing by Juana Cavanaugh."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. Through 11/15: "Larry Rivers: Works from 1954–1990."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 9/13: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEUBERGER MUSEUM—State University of New York at Purchase, 735 Anderson Hill Rd., Purchase, N.Y. (914-252-6100). Tue.–Fri. 10 a.m.–4, Sat. and Sun. 11 a.m.–5. $3 suggested contribution. Through 9/20: "George Segal: Graffiti Wall and Selected Works." Through 9/27: "Roland Reiss: A Seventeen-Year Survey."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s." Through 9/19: "The Theater Magic of Jusaburo Tsujimura."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 11/8: "A Museum Looks at Itself: Mapping Past and Present."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 12/30/92: "Of Sailing Ships and Sealing Wax: 25 Years of Collecting."

STORM KING ART CENTER—Old Pleasant Hill Road, Mountainville, N.Y. (914-534-3190). Daily 11 a.m.–5:30. $5; seniors and students $3. A four hundred-acre sculpture park with permanent outdoor installations by Alice Aycock, Alexander Calder, Mark di Suvero, Barbara Hepworth, Henry Moore, Louise Nevelson, Isamu Noguchi, Richard Serra, David Smith, and Kenneth Snelson. Through 10/31: "Ursula von Rydingsvard: Sculpture."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 9/20: "William H. Johnson."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 9/20: "Gifts and Acquisitions in Context." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 9/12: "Y. David Chung: Turtle Boat Head." Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next auction on 9/10.

DOYLE—175 E. 87th St. (427-2730). Next auction on 9/9.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next auction on 9/10.

SWANN—104 E. 25th St. (254-4710). Next auction on 9/10.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 2

TITO PUENTE AND THE LATIN JAZZ ALL-STARS—The audience is invited to mambo and cha-cha as the "Dancing on the Plaza" series comes to a conclusion. World Financial Center Plaza, the Hudson River, between Vesey and Liberty Streets, at 7:30. Free (raindate 9/3).

NEW ORLEANS FUNERAL AND RAGTIME ORCHESTRA—Empire State Building at 12:30. Free.

BLUES MUSIC FESTIVAL '92—Featuring Ray Charles, B.B. King, Buddy Guy, Dr. John, and the Fabulous Thunderbirds. Jones Beach Theatre, Jones Beach State Park, Wantagh, N.Y. (307-7171), at 6:30. $27.50.

JUILLIARD/IBM CONCERTS IN THE GARDEN—Featuring Westside Chamber Brass. Bach, Gershwin, more. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

Thursday, September 3

EXODUS, steel drum band from the Caribbean. South Street Seaport at 12:30. Free.

BARGEMUSIC—Pianist Christopher O'Riley, cellist Jian Wang, violinist Carmit Zori. Stravinsky's *Apollon Musagete* for Piano; Mozart's Sonata for Violin and Piano; Brahms's Piano Trio in C Minor. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

JAMES TAYLOR—Jones Beach Theatre, Jones Beach State Park, Wantagh, N.Y. (307-7171), at 8. $25.

Friday, September 4

MUNDO LOCO—Featuring Eddie Palmieri. Salsa, avant-garde jazz, and Afro-Cuban music. Central Park's Delacorte Theater, 81st St. mid-park, at 8. Free.

KLEZMER MUSIC—Featuring Howard Leess. Golda Meir Square, 1411 Broadway, between 39th and 40th Sts., at 12:15. Free.

JAMES TAYLOR—See 9/3.

WESTBURY MUSIC FAIR—Featuring Kris Kross; with M.C. Lyte. 960 Brush Hollow Rd., Westbury, N.Y. (307-7171), at 7. $19.50.

Saturday, September 5

CAETANO VELOSO, singer-guitarist. Brazilian music. Town Hall at 8. $17.50–$30.

KRIS KROSS—Featuring Daddy Mack and Mack Daddy; with M.C. Lyte. The Paramount at 8. $20.

MUNDO LOCO—Featuring Angelique Kidjo. A blend of rock, pop, jazz, and blues. Central Park's Delacorte Theater, 81st St. mid-park, at 8. Free; tickets distributed, one per person, at 6:15 on the day of the performance.

LABOR DAY WEEKEND-SEAPORT FOLK FESTIVAL—Featuring Leo Kottke, Horseflies, and Jeff Buckley. Pier 16 Stage, South Street Seaport, at 6. Free.

WESTBURY MUSIC FAIR—Featuring the rock music of Frankie Valli & The Four Seasons. 960 Brush Hollow Road, Westbury, N.Y. (516-334-0800), at 8. $25.

JOE COCKER/THE NEVILLE BROTHERS—Jones Beach Theatre, Jones Beach State Park, Wantagh, N.Y. (307-7171), at 8. $25.

FRIENDS OF THE ARTS' BEETHOVEN FESTIVAL—The festival opens with the Orchestra of St. Luke's, Julius Rudel conducting; with pianist Grant Johannesen. Beethoven's Overture to *The Creatures of Prometheus;* Piano Concerto No. 3 in C Minor; Symphony No. 6, "Pastoral." Planting Fields Arboretum, Oyster Bay, Long Island (516-888-9000), at 8. $30; $25 for a tent seat; $15 for the lawn.

Sunday, September 6

NAUMBURG ORCHESTRA, Jens Nygaard conductor; with violinist Paul Rosenthal. Weber's Overture to *Der Freischutz;* Vieuxtemps's Violin Concerto No. 1; Brahms's Symphony No. 2. Lincoln Center, Damrosch Park Bandshell, at 8. Free.

CAETANO VELOSA—See 9/5. Tonight at 7.

JAZZ AT ST. PETER'S—Featuring The New Big Band. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

LABOR DAY WEEKEND-SEAPORT FOLK FESTIVAL—Featuring Beausoleil, Chubby Carrier. Pier 16 Stage, South Street Seaport (SEA-PORT), at 8. Free. Fireworks display at 9:30.

BARGEMUSIC—See 9/3. Today at 4. $18.

LYNYRD SKYNYRD—With Gary Rossington, Ed King, Billy Powell, Leon Wilkeson, Randall Hall, Custer, Johnny Van Zant; also featuring Delbert McClinton. Jones Beach Theatre, Jones Beach State Park, Wantagh, N.Y. (307-7171), at 8. $25.

FRIENDS OF THE ARTS' BEETHOVEN FESTIVAL—The festival continues with an all-day fest of Beethoven music performed by various artists, including pianists David Korevaar, David Buechner, Justin Kolb, Musical Chairs, the Laurentians, Guild Trio, and others, at various locations within the Arboretum. Planting Fields Arboretum, Oyster Bay, Long Island (516-888-9000), from 11 a.m. to 5. $15.

Monday, September 7

LABOR DAY WEEKEND-SEAPORT FOLK FESTIVAL—Featuring Tom Rush, The Bitchin' Babes, and Steve Packenham. Pier 16 Stage, South Street Seaport (SEA-PORT), at 5. Free.

FRIENDS OF THE ARTS' BEETHOVEN FESTIVAL—See 9/6.

LABOR DAY JAZZ CONCERT—The Space-Light Ensemble, featuring wind instrumentalists Byard Lancaster, Ric Frank, vocalist-drummer Rowan Storm, percussionist Lou Grassi, bassist and melodica player Steve Tintweiss. Forest Park Bandshell, near Woodhaven Blvd. and Myrtle Ave., Queens (718-520-5911), at 2. Free.

Tuesday, September 8

HARRY VAN ARSDALE JR. MEMORIAL CONCERT—Dermot Henry and his band will be joined by bagpipers and step-dancers in a gala tribute to civic and labor leader Brian McLaughlin. Joint Industry Board of the Electrical Industry Auditorium, 158-11 Harry Van Arsdale Jr. Ave. (Jewel Ave.), Flushing (718-463-7700), at 8. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 9/1 at 8: Puccini's *Turandot,* Sloane conducting; soloists include Voss, Riel, Barasorda, Cokorinos, Baker, Brubaker, Hopkins. 9/2 at 8: Rossini's *Il Barbiere di Siviglia* (in Italian, with supertitles), Bergeson conducting; soloists include Gamberoni, Marsee, Orth, Kelly, Opalach, Dworchak. 9/3 at 8: Verdi's *Rigoletto* (in Italian, with supertitles), Colaneri conducting; Elizabeth Futral (N.Y. debut), Marsee, Albert, Drews, Bell. 9/4 at 8: *Turandot;* same as 9/1. 9/5 at 1:30: Puccini's *La Boheme* (in Italian, with supertitles), Gibson conducting; soloists include Geyer, Warren, Brubaker, Perry, Lau, Mattsey. 9/5 at 8: *Il Barbiere di Siviglia;* same as 9/2.

Other

THEATER FOR THE NEW CITY—Crystal Field's new opera for the streets, *Christopher Columbus! Or Business as Usual,* featuring original music, Native American dance, and a multi-ethnic company of 50. Call 254-1109 for more information about schedule and locations.

DANCE

Pilar Rioja

REPERTORIO ESPANOL'S GRAMERCY ARTS THEATRE—Through 10/3. $25. 9/1–9/5 at 8; 9/6 at 3: classical Spanish and flamenco dance. 138 East 27th St. (889-2850).

Downtown Dance Festival

SOUTH STREET SEAPORT—Through 9/3. Free. 9/1 at 12:15: East Indian music and dance. 9/2 at 12:15: Battery Dance Company and New American Ballet Ensemble. 9/3 at 12:15: Balinese-American fusion dance; plus, Susan Christensen and Olivier Heuts perform with percussionist Randall Crafton. Pier 17 Stage (219-3910).

PERFORMANCE

NADA—167 Ludlow Street (420-1466). *Monotony Variety Series,* featuring Mo Willems, Bradley Glenn, and Katmandu Cats. 9/2–9/3 at 10. $5.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Wed.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. noon–10. Dancing from 9. Closed Mon.–Tue. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). *Formal.* American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(E)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

YALDZLAR—566 Third Ave., bet. 37th–38th Sts. (557-0055). Casual. Lebanese. Spcls: taboule, shish taouk, lamb chops. Res. sug. L daily noon–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.–Thu. 7:30 a.m.–11:30, Fri.–Sat. to 12:30 a.m., Sun. 8 a.m.–11. Br Sun. noon–4. **(I)** **AE, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisianna catfish with Dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.–Fri. D daily 3:30–9. Complete L and D. Br Sun.

noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Casual. Open daily noon–midnight. **(M)** **AE, DC, MC, TM, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–10. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: snapper, veal scallopini, cannaloni. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts. (249-2020). Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

NANNI IL VALLETTO—133 E. 61st St.(838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80.**(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIAM—1411 Second Ave., bet. 73rd–74th Sts. Casual. Thai. Spcls: Bangkok duck, chicken sate, Siamese whole fish. Res. sug. L daily 11:30–3:30. D Sun.–Fri. 3:30–11:30, Sat. to midnight. **(M)** **MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

SISTINA—1555 Second Ave., bet. 80th–81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS—The Fifth Annual Upper Broadway Fall Festival is 9/5 from 11 a.m. to 6. Bet. 96th and 110th Sts. Antiques, crafts, and multi-ethnic food fair. Free (764–3440). . . .**The South Street Seaport Folk Festival** is 9/5–9/7 on the Seaport's Pier 16. Free (732-7678). Call for details on performers and fireworks. . . .**Eighth Brazilian Independence Day Festival** is 9/6, 9 a.m.–9. Bet. Sixth and Madison Aves. on 46th St. Featuring Brazilian music, dance, and food. Free (382-1630). . . .**El Fieston de Neuva York en Broadway** is 9/6 from noon to 7. On Broadway bet. Times and Herald Sqs. "Largest Latino festival in New York history." Free (201-348-2841). . . .**Kew Gardens Labor Day Festival** is 9/7, 10 a.m.–7. On Queens Blvd. from Union Turnpike to 83rd Ave. Crafts, food, and antiques. Free (989–6077). . . .**Wigstock '92** is 9/7 from noon to 8 in Thompson Sq. Park. A "marathon of music, peace, and love." Not to mention some spectacular cross-dressing and wigs. Free (243–3413). . . .**Annual Labor Day Carnevale Parade** is 9/7, 10 a.m.–6. On Eastern Pkwy. from Albany to Washington Aves. Costumes, floats, and music. Free (718-783-3077). . . .**The Fifteenth Annual New York Renaissance Festival** continues through 9/20 (weekends only and 9/7) at Sterling Forest in Tuxedo, NY. $11-$13. Details (914-351-5171). . . .**Seafest '92** continues through 10/12 at the **Intrepid Sea-Air-Space Museum,** Pier 86 at Twelfth Ave. and 46th St. Museum hours: Daily 10 a.m.–6; weekdays to 8. $3–$5 (245-0072). . . .**The Eighth Annual Autumn Crafts Festival** is on 9/5–7 (rain dates 9/12, 13) at Lincoln Center's Fordham University, Columbus Ave. at 62nd St. With fine crafts, demonstrations in spinning and weaving, and a wide variety of ethnic foods. Free (677–4627).

EXHIBITS—Making Faces: Art from Studio in a School, an exhibition featuring more than 300 works of art by New York City public school children, continues at the **World Financial Center Courtyard Gallery** until 9/13. Between the Hudson River and West St. and between Vesey and Liberty Sts., across from the World Trade Center. Mon.–Fri., 11 a.m.–7, and weekends, noon–5. Free (431–6300). . . .**American Museum of the Moving Image,** 35th Ave. at 36 St. in Astoria, presents the **Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992,** a gallery exhibition and screening series. Runs through 1/25. $2.50–$5; call for details (718–784–4520). . . .**Take Action,** an exhibit of the works of fifty artists designed specifically for delegates of the Democratic National Convention, continues at Westbeth Gallery until 9/8. At 55 Bethune St., Greenwich Village. Tue.–Sun., noon to 8. Free (989–4650). . . .**Nikon House** hosts **Exposure: Fifteen Years of Outside Photography,** featuring sixty color photos from fifteen years of **Outside Magazine**. Through 9/5 from 9:30 a.m.–5:30, Tue.–Sat. Free (586-3907). . . .**The New York Public Library for the Performing Arts** presents **The Theater Magic of Jusaburo Tsujimura.** Dolls and puppets by one of Japan's premiere artists. At the Vincent Astor Gallery, 40 Lincoln Center Plaza, until 9/19. Free (704–8600). . . .**The Washington Square Outdoor Art Exhibit,** over 350 artists present works from noon to sundown. Washington Sq. and surrounding area. 9/5–9/7 and 9/12–9/13. Free (718–454-7690).

PERFORMANCES—Dancing on the Plaza presents **Tito Puente and the Latin Jazz All-Stars** at the World Financial Center Plaza, on the Hudson River between Vesey and Liberty Sts., on 9/2 at 7:30 (rain date 9/3). Free (945-0505). . . .**A Matinee Idyll** presents **The Tempest** on 9/3–6. Free (201-867-1575). Call for locations and times.

LECTURES, DISCUSSIONS, AND READINGS—Friends of Fort Tryon Park presents **Framing: Medieval Enclosures**, a gallery talk by John Ricco on 9/5 at noon and 2. Part of the "Saturdays at the Cloisters" series. The Cloisters, Fort Tryon Park. Free with admission (923–3700, ext. 126). . . .**The New York Public Library** presents **Women Writers in the 90's** on 9/9 at 12:15. At the Donnell Library, 20 West 53rd St. Featuring Dr. Tuzyline Jita Allan and Rashidah Ismaili. Part of the **Literary Legacies: Women in the 20th Century** series. Free (704–8600). . . .**The Greenwich House Senior Center,** 27 Barrow Street, presents **Living Room Style** a workshop on poetry and creative writing, every Tues., 1 to 3. Free (242–4140, ext. 124).

TOURS

RADICAL NEW YORK HISTORY AND ARCHITECTURE—9/5 at 2:30, meet at the Peace Building at 339 Lafayette St. at Bleecker St. to visit "points of freedom and destiny" off the beaten path. Voluntary contribution. (718-262-0948).

DISCOVERY ART TOURS—9/4, 11, 12, 19 at noon: Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $18; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. Weekday walks through August: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

MUNICIPAL ART SOCIETY—Two weekly tours for visitors to the city: **Multi-Cultural New York.** Tues. at 11 a.m., a walk through Foley Square, Chinatown, and Little Italy. $10. . . .**Early New York.** Thurs. at 11 a.m., a historic tour along Broadway from City Hall to Battery Park. $10 (439-1049 or 935-3960).

ADVENTURE ON A SHOESTRING—9/4 at 5:30, **Broadway Theater District**. . . .9/6 at noon, **Jewish Lower East Side**. . . .9/6 at 2, **Williamsburg.** $5; call for reservations and meeting place (265-2663).

BIG ONION WALKING TOURS—9/5 at 9:30 a.m., **Ellis Island**. $15; students and seniors $12. . . .9/5 at 2, **Immigrant New York**. . . .9/6 at 2:30, **Jewish East Side**. $9 adults, $7 students and seniors; reserve (439-1090).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a look at the city's landmarks, architecture, history, and outdoor art. Sundays at 2 through 11/29, **The Past to the Present.** Meet at 550 Lexington Ave. bet. 49th and 50th St. $10 (979-2388).

GREEN-WOOD CEMETERY TOURS—Historian John J. Cashman leads "Famous American Grave Sites." 9/6 at 1, meet inside the main entrance at Fifth Ave. and 25th St. $5 (718–469-5277).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—9/6 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .9/6 at 2: **Renting, Ranting & Reform: An Architectural Tour.** Trace the changing nature of tenement life as reformers pressed for improvements. $12; seniors and students $10 (431-0233).

URBAN EXPLORATIONS—9/6 from 1 to 4, **Central Park from 59th St. to 72nd**. $15; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 9/13 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .9/6, 13, 20, 27 at 6: **A Writer's Crawl Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .9/5, 12, 19, 26 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .9/13, 26 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .9/5, 12, 19, 26 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .9/6, 13, 20, 27 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .9/12, 26 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .9/6, 20 at 2: **Beautiful Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . .9/5, 12, 19, 26 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .9/12, 20, 26, 27 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .9/19 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .9/20 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . .9/6, 13, 20, 27 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank. . . .9/5, 19, 27 at 2: **Death Scenes of the Rich and Famous;** meet in front of 13 W. 54th St., to visit the scenes of some famous exits.

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, **The Park & the City.** Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 9/2 at 1:40 vs. Atlanta. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 9/4 at 7:30; 9/5, 6 at 1:30 vs. Texas.

STEPS—Henry Isola XC Classic. 9/6 at 11 a.m. in Van Cortlandt Park, Bronx. Road Runners Club, 9 E. 89th St. (860–4455).

TENNIS—U.S. Open. 8/31–9/13 at Louis Armstrong Stadium, Flushing Meadows, Queens. $12–$45 (718-271-5100).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Saturdays at 2. 55 Carmine St. (924-1472); $10; reserve.

COUNTRY MUSIC—Join Holly Carrera for country dance lessons accompanied by music; for all ages. 9/3 from 6–8. Held in the small park behind Tootsie Ploughound Shoes, on the west side of Greene St. bet. Prince and Spring Sts. (673-5388). Free.

KIDLETS ART CLUB—Art Lessons. Gui Lessin, who paints the "huebeans" on city sidewalks, will sing, dance, paint, draw, and color with children. Artwork produced by the club will be displayed at Whole Foods in SoHo, 117 Prince St. Saturdays from 10 a.m.–noon; through September, weather permitting. Held in the small park behind Tootsie Ploughound Shoes, on the west side of Greene St. bet. Prince and Spring Sts. (673-5388). Free.

FESTIVALS—There'll be crafts, a petting zoo, a Peruvian band, magicians, street singers, and mimes at the **Fifth Annual Broadway Fall Festival**, sponsored by the Bloomingdale Area Coalition and the Broadway Merchants Association. Opening ceremonies are at 1 on the main stage at 97th Street, followed by a jazz concert. 9/5 from 11 a.m.–6. Broadway, from 96th–110th St. (764-6330). . .Enjoy a petting and feeding farm, pony rides, and a puppet arcade theater at the **Kew Gardens Labor Day Festival**. 9/7 from 10 a.m.–7. Rain date 9/20. Queens Boulevard from Union Tpke. to 83rd Ave. (989-6077).

BRYANT PARK—Juggling Workshop. Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wednesdays from noon–3; through September. 40–42nd Sts. bet. Fifth and Sixth Aves. (983-4142). Free.

BANK STREET COLLEGE RADIO—Funny Stories From Bank Street. Listen to published authors and children tell stories they've created; for ages 4 and up. Airs Tuesdays from 9:45–10 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

PUPPETRY EXHIBITS—Breaking Boundaries: American Puppetry in the 1980's. A wild assortment of puppets—small, enormous, terrifying, and imaginative—created by the likes of Peter Schumann and the Bread and Puppet Theater, Hanne Tierney, and Jim Henson. Each puppet is displayed along with a descriptive text about puppet and artist; for all ages; through October. . .**The Theater Magic of Jusaburo Tsujimura.** An emotive exhibit of the puppets of Mr. Tsulimura, a Japanese master of puppetry; for all ages. Mondays and Thursdays from noon–8; Wednesdays, Fridays, and Saturdays from noon–6; through 9/19. Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (870-1630). Free.

AMAZING WORLDS OF WEATHER—Learn about weather on all the different planets in the solar system in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

NEW YORK PUBLIC LIBRARY—Free programs. **Starshine Puppets.** Connie Mason will tell stories with the help of music and puppets; for ages 3–5. 9/3 at 2. Jefferson Market Branch, 425 Ave. of the Americas (243-4334). Reserve. . .**Animal Show.** Visit Theo Powell and his friends: a guinea pig, boa constrictor, domesticated rat, and rabbit; for all ages. 9/8 at 4. 115th Street Branch, 203 West 115th St. (666-9393).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Pinocchio. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops; for ages 3 and up. Sat. at 12:30; Sun. at 12:30 and 3; through 12/20. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53-51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Mon.–Fri. 10 a.m.–5; weekends and holidays till 5:30; under 3, free; 3–12, .50; adults $2.50.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. Laura Simms will tell *Helen, The All Wise*, a tale from Russia; for ages 5 and up. 9/5 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832).

CHILDREN'S MUSEUM OF MANHATTAN—Design a Stamp. Learn about stamp collecting and design and take home a starter kit for your own stamp collection; for ages 7 and up. 9/5 at 2:30. . .**Treasure Chest of Nature.** Make beautiful objects out of flowers, leaves, and recycled materials; for ages 6 and up. 9/6 at noon and 2:30. Additional $1 for workshops. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Daily 10 a.m.–5; closed Tues.; closed 9/7; after 9/9, hours will be: Mon., Wed., Thurs. 1:30–5:30; Fri., Sat., and Sun. 10 a.m.–5; Thurs. after 3 free to public-school students with identification; $4.

INTREPID SEA-AIR-SPACE MUSEUM—Seafest '92. Relive the exploration adventure when replicas of Columbus' ships–the Nina, Pinta, and Santa Maria–dock beside the Intrepid for visitors to climb aboard; for ages 4 and up. Daily; through 9/7, museum hours. $3; adults $5. Exhibit: **Age of Exploration**—Learn about the role of Italy, France, Great Britain, Norway, and Portugal in the exploration of the New World, and the cultures of the Aztecs, Cherokee, and Taino. . .Pier 86, 46th St. and Twelfth Ave. (245-0072). Hours: Daily 10 a.m.–6; weekends till 8.

BOOKS

ALLIGATOR ARRIVED WITH APPLES: A Potluck Alphabet Feast, by Crescent Dragonwagon; illustrated by Jose Aruego and Ariane Dewey. Preschool. Aladdin Books, $4.95.

MARTHA SPEAKS, by Susan Meddaugh. Kindergarten–Grade 2. Houghton Mifflin Company, $13.95.

NELLIE: A Cat On Her Own, by Natalie Babbitt. Kindergarten–Grade 2. Farrar, Straus and Giroux, $4.95.

THE STORE THAT MAMA BUILT, by Robert Lehrman. Grades 4–7. Macmillan, $12.95.

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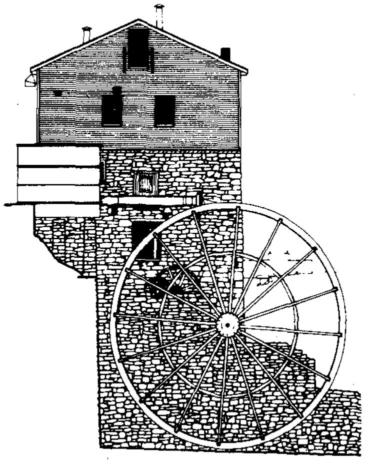

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Department PA
1785 Massachusetts Ave., N.W.
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KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 9/2: Nick Levinovski Quartet. 9/3: Ronnie Burrage Quartet. 9/4: Big Nick Nicholas Quartet. 9/5: Kysia Bostic Quintet. 9/6: Laird Jackson and Her Trio. 9/7: Ernie Jones Trio. 9/8: Andy Winter Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/6: Billy Cobham Band plus Larry Coryell Duo with Vic Juris. 9/8–13: Herbie Mann 40th Anniversary Reunion featuring Roy Ayers, Les McCann, David "Fathead" Newman, Cornell DuPree, Chuck Rainey, and Buddy Williams. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/5: Danilo Perez Quartet. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 9/2: Roy Meriwether Duo. 9/4, 5: Hilton Ruiz and Jimmy Rowser. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 9/2: Dramarama. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 9/2 at 10:30: Crystal Eyes; Pro-jam at 11:30. 9/3 at 9:30: Floating Boats. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 9/6, 8–13: Tommy Flanagan Trio. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/6: Ahmad Jamal. 9/7: Les Paul Trio. 9/8–13: Dorothy Donegan with Jon Burr and Ray Mosca. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 9/2–5: Pianist James Williams with Christian McBride on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/2: Kalamba Mukenge, Stew Cutler Band and Invisible Culture. 9/3: Richard Barone; Super Collider plus John Sherman. 9/4: Drunken Boat, Wisdom Tooth. 9/5: No Safety. 9/6: Groove Collective with Bill Ware, J. Rodriguez, Richard Worth, Nappy G., Itall Shur, Jonathan Maron, Genji Siraisi, Josh Roseman; Bill Ware and The Club Bird Jazz All-Stars with Matt King, Josh Roseman, J. Rodrigues, Brad Jones. 9/7: New & Used Souvenir featuring Kermit Driscoll, Dave Douglas, Mark Feldman, Tom Rainey and Andy Laster. 9/8: Kasper and the Answer, Shock Council. **AE, MC, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 9/2: The Zoo with Mick Fleetwood, Bekka Bramlett, Billy Thorpe plus Soul Kitchen. 9/3: Speir Mor. 9/4: Work of Art; Jim Lampost; Po' Boys; Charlie Dogg; Concrete Canyon Cowpersons. 9/5: Midnight Riders; Van Gender; Frontier. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 9/2: Debbie Davies. 9/3: Bobby Radcliff. 9/4, 5: The Hudson River Rats. 9/6: Blues jam hosted by the Popa Chubby Blues Band plus special guests. 9/7: 970-Soul. 9/8: The Last Chance Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/12: Jazz singer-pianist Jo Thompson, Tue.–Sat. at 9:15 and 11:15. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak Group with Scott Hamilton and George Masso followed by Rich Hardeman Group. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 9/4: Pantera plus White Zombie and Trouble. **No credit cards.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/2, 3: Israel Vibration. 9/4: Tabou Combo Super Stars. 9/5: Mighty Sparrow. 9/6: Brazilian Energy Sounds. 9/7: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 9/6, 8–13: Mal Waldron Quintet featuring Ricky Ford, Chico Freeman, Reggie Workman and Pete LaRoca. 9/7: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 9/4, 5: "Night of Stars" Showcase. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 9/5: Teri Thornton Trio with Kim Clarke on bass and Bernice Brooks on drums. 9/8–11: John Bunch Trio with Bucky Pizzarelli on guitar and Jay Leonhart on bass. Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" featuring dancers Kelly King and Mary McCatty in the lantern-festooned garden. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 9/5: The Selector; The Toasters; Let's Go Bowling. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/2 at 9: *El Barrio '92*, a new musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 9/7: "Salsa Meets Jazz" with Orq. de la Luz and guest jazz soloist Paquita de Rivera. **Terrace:** Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/6: Joshua Redman with special guest. 9/7: The Vanguard Jazz Orchestra. 9/8–13: Javon Jackson and Friends with Kenny Barron, Ron Carter, Curtis Fuller and Lewis Nash. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 9/2, 3: Randy Johnston Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 9/4: Phillies Blunt. 9/5: Soft Parade. 9/6: The Authority. 9/7: Frankie Jackson's Soul Kitchen. 9/8: Deadcenter. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/5: Guitarist Tal Farlow with Gary Mazzaroppi on bass. 9/6: Gwen Cleveland Duo. 9/8–12: Pianist Mike LeDonne with Peter Washington on bass. **AE, MC, V.**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. Through 9/6, Tue.–Thu. and Sun. at 8, Fri.–Sat. at 8 and 10:30: Ritch Shydner. 9/11–16: Jake Johannsen. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/6: Scott Bruce, Danny Curtis, Vic Di Betteto, Keith Anthony, Darrell Hammond and Johnny Lampert. 9/7–13: Peter Bales, Rich Voss, Rich Marotta, Al Romero, Danny Curtis, Johnny Lampert, Bryen Williams and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark

Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 9/8: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11.Closed 9/1-5. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/6: Louie CK, Brian McFadden and Ray Romano. 9/8–13: Adrian Tolsch, Darryl Hammond, Jon Stewart and Jim David. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Sat. from 9–1 a.m. **The Blue Room:** Through 9/3, Tue.–Thu. from 9–10:30: Ann Hampton Callaway with pianist Charles DeForest. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 9/6, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11, Sun. at 7: Lypsinka! Now It Can Be Lip-Synched. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). Closed 9/1–7. 9/8 at 9: David Weatherspoon. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/2, 9: Baus and Troche's *Candid Tandems.* **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 9/2, 3: Stars of Tomorrow Comedy Round-Up. 9/4: Alison Eudeikis; Naomi Johnson. 9/5: Master Lee. 9/8: September Song Fest. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/2 at 8: Maggie Moore; Paige Price at 10:30. 9/3 at 8: Alexandra Haas; Susan Campanaro at 10:30. 9/4 at 8:30: Philli Officer; Miss Coco at 11. 9/5 at 8:30: Alexandra Haas; Pamela Warrick-Smith at 11. 9/6 at 5:30: Cynthia Crane; Joel Silberman at 8. 9/7 at 8: Ricky Ritzel; Michael McQuary at 10:30. 9/8 at 8: Meg Flather; Val Ryder at 10:30. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 9/3, 10: Teri Coyne in *You Are Here.* **No credit cards.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Mon.– Sat. from 10–2 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/25 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue,* starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 9/2 from 6:30–10:30: Exa Brown Duo. 9/3–5 from 6:30–10:30: Nat Jones Duo. Closed 9/7 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** 9/8–10/10, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Susannah McCorkle in *I'll Take Romance, Love Songs for People Who Love Songs.* **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/4, Mon.–Fri. 9:30–12:30 a.m.: Singer-pianist-songwriter Kurt Wieting. 9/8–10/3, Tue.–Sat. from 9:30: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.,* accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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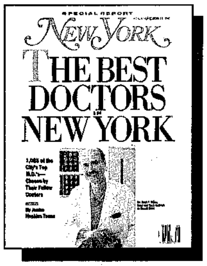

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RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., Sept. 2

2:00/WNCN—Dvorák: *Czech Suite;* **W.F. Bach:** Sinfonia in d.

WQXR—Schubert: Fantasia for Piano Four-Hands in f.

3:00/WNCN—Britten: *Young Person's Guide to the Orchestra;* **J.C.F. Bach:** Sym. No. 4 in E.

WQXR—Bach: Brandenburg Cto. No. 5 in D.

4:00/WNCN—Offenbach: *Bluebeard,* Ov.; **Brahms:** Scherzo in c.

WQXR—Schubert: Rondo in A for Violin and String Orch.

5:00/WNCN—Rameau: *Tambourin;* **Vivaldi:** Cto. for Oboe No. 9 in d.

WQXR—Prokofiev: Sym. No. 1 in D, "Classical."

6:00/WNCN—Pfitzner: *Palestrina,* Act 2 Prelude; **J.F. Fasch:** Cto. for Clarinet in B-Flat.

7:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours"; **Mozart:** Divertimento No. 2 in F.

WQXR—Strauss: Qt. for Strings in A.

8:00/WNCN—"The Caramoor Festival Concerts."

WQXR—Mozart: Cto. for Piano No. 9 in E-Flat.

9:00/WNCN—Brahms: Sym. No. 1 in c.

Thu., Sept. 3

2:00/WNCN—Carulli: Cto. for Flute and Guitar in G; **Vivaldi:** Sonata for Two Violins in G.

WQXR—Bach: Brandenburg Cto. No. 1 in F.

3:00/WNCN—Gershwin: *Rhapsody in Blue;* **Pergolesi:** Cto. for Two Harpsichords in C.

WQXR—Mozart: *Porgy and Bess, a Symphonic Picture.*

4:00/WNCN—Cirri: Cello Sonata No. 4 in B-Flat; **Goetz:** *Taming of the Shrew,* Ov.

WQXR—Tchaikovsky: *Capriccio Italien.*

5:00/WNCN—Abel: Sym. No. 1 in G; **Offenbach:** *Kakadu,* Ov.

WQXR—Carulli: Cto. for Guitar in A.

6:00/WNCN—Schumann: Arabeske in C; **Caldara:** *Crio Riconosciuto,* Ov.

7:00/WNCN—Vivaldi: *Four Seasons,* "Spring"; **Krommer:** Wind Octet in C.

8:00/WNCN—Haydn: Sym. No. 70 in D; **C. Stamitz:** Cto. for Flute and Oboe in G.

WQXR—Elgar: Sym. No. 1 in A-Flat.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, "Emperor."

Fri., Sept. 4

2:00/WNCN—J.C. Bach: Sextet in C; **Haydn:** Divertimento for Winds No. 18 in D.

WQXR—Ravel: *Ouverture de Ferie.*

3:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **C.P.E. Bach:** Trio Sonata in D.

WQXR—Beethoven: *Léonore Overture,* No. 3.

4:00/WNCN—Albinoni: Cto. for Panpipes and Oboe in C; **Susato:** *Danseryes.*

WQXR—Handel: Cto. "a due cori" No. 3 in F.

5:00/WNCN—Offenbach: *Overture to a Grand Orchestra;* **Mozart:** Divertimento in C.

WQXR—Mozart: Cto. for Horn No. 3 in E-Flat.

6:00/WNCN—Chopin: Etude No. 8 in F; **Vivaldi:** Cto. for Bassoon in F.

7:00/WNCN—Strauss: *Der Rosenkavalier,* Waltzes; **Mozart:** Sym. No. 20 in D.

WQXR—Paganini: Cto. for Violin No. 2 in b, "La Campanella."

8:00/WNCN—Saint-Saëns: Sym. No. 2 in a; **Haydn:** String Qt. No. 6 in A.

WQXR—Bruckner: Motet.

9:00/WNCN—Rimsky-Korsakov: *Scheherazade.*

Sat., Sept. 5

10:00 a.m./WNCN—Haydn: String Qt. in B-Flat, "Dawn"; **Telemann:** Cto. for Three Horns in D.

WQXR—Tchaikovsky: Cto. for Violin in D; **Bernstein:** *West Side Story,* "Symphonic Dances."

11:00 a.m./WNCN—Beethoven: Piano Sonata No. 8 in c; **Bohm:** Ov. in D.

WQXR—Mozart: Sym. No. 41 in C, "Jupiter"; **Gould:** *American Symphonette,* No. 2.

NOON/WNCN—Bach: Brandenburg Cto. No. 6 in B-Flat; **Vivaldi:** Cto. for Viola d'Amore in a.

WQXR—Handel: *Water Music;* **Villa-Lobos:** *Bachianas Brasileiras No. 5,* Aria.

1:00/WNCN—Mussorgsky: *Souvenirs of Childhood.*

WQXR—Brahms: Cto. for Piano No. 1 in d; **Barber:** Adagio for Strings.

2:00/WNCN—Haydn: String Qt. No. 39 in C; **Quantz:** Cto. for Flute in D, "Potsdam."

WQXR—Grieg: *Symphonic Dances;* **Rodrigo:** *Concierto de Aranjuez.*

3:00/WNCN—Mozart: Sym. No. 23 in g; **Vivaldi:** Cto. for Violin and Cello in B-Flat.

WQXR—Copland: Sym. No. 3; **Debussy:** *Prelude to the Afternoon of a Faun.*

4:00/WNCN—Grieg: *Holberg Suite.*

WQXR—Dvorák: Cto. for Cello in b; **Strauss:** *Till Eulenspiegel's Merry Pranks.*

5:00/WNCN—Sarasate: *Zigeunerweisen;* **M. Haydn:** Sym. No. 37 in B-Flat.

WQXR—Schumann: Sym. No. 1 in B-Flat, "Spring"; **Bizet:** *L'Arlésienne,* Suite No. 2.

6:00/WNCN—Weber: Cto. for Clarinet No. 2 in E-Flat.

WQXR—Vivaldi: *The Four Seasons;* **Copland:** *An Outdoor Overture.*

7:00/WNCN—Dvorák: *Carnival Overture;* **Haydn:** Piano Trio No. 28 in E.

WQXR—Beethoven: Sym. No. 6 in F, "Pastorale"; **Smetana:** *Bartered Bride,* Three Dances.

8:00/WNCN—Mozart: Cto. for Trumpet in C; **Sibelius:** *Historic Scenes Suite.*

9:00/WNCN—Mendelssohn: Octet in E-Flat.

Sun., Sept. 6

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Gran Duetto Concertante; **Vivaldi:** Cto. for Mandolin in C.

WQXR—Brahms: Sym. No. 4 in e; **Grieg:** Elegiac Melodies for String Orch.

11:00 a.m./WNCN—Tchaikovsky: *Capriccio Italien;* **Mozart:** Cto. for Piano No. 2 in B-Flat.

WQXR—Handel: Cto. No. 6 in B-Flat for Harp; **Beethoven:** Sym. No. 2 in D.

NOON/WNCN—Bach: Brandenburg Cto. No. 2 in F; **Mendelssohn:** Trumpet Ov.

1:00/WNCN—Chicago Symphony Orchestra. **Bach:** Cto. for Harpsichord No. 5 in f; Orch. Suite No. 3 in D; Brandenburg Cto. No. 6 in B-Flat. Conductor and pianist: Schiff.

WQXR—Mozart: Cto. for Piano No. 21 in C; **Copland:** *Appalachian Spring.*

2:00/WNYC—Chamber Music Society of Lincoln Center. **Mozart:** Divertimento in D; **Liszt:** *Reminiscences de Don Juan.*

WQXR—Bach: Cto. for Two Violins in d; **Dvorák:** Sym. No. 8 in G.

3:00/WNCN—Vivaldi: Cto. for Guitar in D; **Chabrier:** *Gwendoline,* Ov.

WQXR—Gershwin: *An American in Paris;* **Beethoven:** Cto. for Piano No. 3 in c.

4:00/WNCN—Smetana: *Má Vlast,* "Moldau"; **Verdi:** *Macbeth,* Act III, Ballet Music.

WQXR—Mussorgsky: *Pictures at an Exhibition;* **Mozart:** *Eine Kleine Nachtmusik.*

5:00/WNCN—Haydn: Sym. No. 94 in G, "Surprise"; **Vivaldi:** Cto. for Violin No. 8 in g.

WQXR—Tchaikovsky: Sym. No. 6 in b, "Pathétique"; **Massenet:** *Thaïs,* "Méditation."

6:00/WNCN—Glazunov: *Oriental Rhapsody;* **Geminiani:** Cto. Grosso No. 4 in d.

7:00/WNCN—Sibelius: *Karelia Suite;* **Haydn:** String Qt. No. 3 in G.

8:00/WQXR—"Sunday Night Opera House." **Gluck:** *Iphigenie en Aulide.* Soloists: Van Dam, Dawson, Von Otter, Aler; conductor: Gardiner.

9:00/WNCN—Schubert: Piano Qnt. in A, "Trout."

Mon., Sept. 7

2:00/WNCN—Baermann: Clarinet Qnt. No. 3 in E-Flat; **Vivaldi:** Cto. for Violin No. 4 in E, "La Cetra."

WQXR—Bizet: *Carmen,* Suite; **Rachmaninoff:** Cto. for Piano No. 2 in c.

3:00/WNCN—Brahms: *Academic Festival Overture;* **Rossini:** *Otello,* Ov.

WQXR—Beethoven: Sym. No. 8 in F; **Dvorák:** Serenade for Strings in E.

4:00/WNCN—Walton: *Portsmouth Point Overture;* **Telemann:** Cto. for Flute and Oboe in G.

WQXR—Mozart: Cto. for Clarinet in A; **Grieg:** *Lyric Suite.*

5:00/WNCN—J.C.F. Bach: Sym. No. 3 in d; **Mozart:** Rondo for Flute and Orch. in D.

WQXR—Ravel: *Ma Mère l'Oye;* **Schumann:** Cto. for Cello in a.

6:00/WNCN—D. Scarlatti: Sonata in E; **Vivaldi:** Cto. for Bassoon in a.

7:00/WNCN—Khachaturian: *Spartacus,* Adagio; **Mozart:** Sym. No. 12 in G.

WQXR—Mozart: Sinfonia Concertante for Violin and Viola in E-Flat.

8:00/WNCN—Stravinsky: *Pulcinella Suite;* **M. Haydn:** Sym. No. 41 in F.

WQXR—Haydn: Sym. No. 101 in D, "Clock"; **Thomson:** *Symphony on a Hymn Tune.*

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

WQXR—Hanson: Sym. No. 2, "Romantic"; **Brahms:** Qnt. for Piano and Strings in f.

Tue., Sept. 8

2:00/WNCN—Haydn: Sym. No. 58 in F; **Bax:** *Overture to a Picaresque Comedy.*

WQXR—Bach: Brandenburg Cto. No. 2 in F.

3:00/WNCN—Strauss: *Till Eulenspiegel's Merry Pranks;* **Vivaldi:** Cto. for Violin and Two Cellos in C.

WQXR—Mozart: Sym. No. 31 in D, "Paris."

4:00/WNCN—Tarrega: Waltz; **Mozart:** Rondo for Violin and Orch. in C.

WQXR—Rossini: Sonata for Strings No. 5 in E-Flat.

5:00/WNCN—Vaughan Williams: *Wasps,* Ov.; **Albinoni:** Cto. in C.

WQXR—Dvorák: *Husitská,* Dramatic Ov.

6:00/WNCN—Elgar: *Imperial March:* **Manfredini:** Cto. for Two Trumpets in D.

7:00/WNCN—Rossini: *The Thieving Magpie,* Ov.; **Endler:** Sinfonia in F.

WQXR—Brahms: Qt. for Piano and Strings No. 3 in c.

8:00/WFUV—"A Box at the Opera." **Busoni:** *Doktor Faust.*

WNCN—Mozart: Cto. for Piano No. 8 in C, "Lutzow"; **Schubert:** Symphonic Fragments in D.

WQXR—Dvorák: Sym. No. 9 in e, "New World"; Polka in B-Flat, "For Prague Students."

9:00/WNCN—Sibelius: Sym. No. 2 in D.

WQXR—Mendelssohn: Cto. for Violin and String Orch. in d; **Debussy:** *Images for Orchestra.*

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., SEPT. 2

11:00 a.m.
USA **U.S. Open.** Live coverage of the famed tennis tournament continues, with matches until **4:00 p.m.,** resuming at **7:30 p.m.** for another session, lasting until **11:00 p.m.** Same schedule for Thursday and Friday. Meanwhile, 2 will show 30 minutes of highlights each weeknight at **11:30 p.m.** Saturday's coverage on USA runs from **7:30–11:00 p.m.** (see also 2 at **noon**). On Sunday, there's tennis shown from **noon–6:00 p.m.** and **7:30–11:00 p.m.** The schedule on Monday is **7:30–11:00 p.m.;** Tuesday's coverage includes both an early session, **11:00 a.m.–4:00 p.m.,** and an evening session, **7:30–11:00 p.m.**

8:00 p.m.
9 **The Dogs of War** (1980). An exciting but morally ambivalent movie, based on Frederick Forsyth's entertaining novel, about a mercenary soldier hired to overthrow an African dictator. Christopher Walken brings a surly, narcissistic glamour to the lead, and director John Irvin is serious about pace, atmosphere, and narrative tension in a way that has almost disappeared from contemporary movies. (2 hrs.)

11 **Gardens of Stone** (1987). Francis Coppola's solemn elegy for the United States Army that died in the guerrilla warfare of Vietnam. James Caan and James Earl Jones play Army lifers who fought in Vietnam and who then, in 1968, were reassigned to ceremonial duties at Arlington National Cemetery. (2 hrs.)

13 **The Soul of Spain.** A one-hour *National Geographic* special about the country whose long and strong tradition often overshadows the glory of its modern history.

MAX **Barton Fink** (1991). Joel and Ethan Coen's richly textured, beautifully acted, and utterly unique movie. John Turturro brings intense dedication to the role of Fink, a very Odets-like playwright who goes Hollywood with mythically disastrous results. A very satisfying film for those who already think of Los Angeles as hell. With extraordinary performances by John Goodman, Michael Lerner, and Judy Davis. (2 hrs.) Also shown Saturday at **midnight.**

TNT **The Pride and the Passion** (1957). Frank Sinatra's lone attempt at playing a guerrilla leader—a Spanish one, at that. Cary Grant is the British artillery expert who, during the Peninsular War of 1810, enlists Sinatra to rebuild a huge cannon to bombard a French fortress. With Sophia Loren. (2 hrs. 55 min.)

8:30
7 **Gettin' Over.** Tony Danza is the host of this half-hour special, the first of three, about the problems faced by modern teenagers.

9:00
13 **Carmen** (1983). A contemporary Spanish choreographer-director searches for a leading lady who fulfills his vision of Carmen. The woman he finds, ironically, is named Carmen, and during rehearsal, they find themselves living out the *Carmen* story of love and treachery. With Antonio Gades, Laura Del Sol; directed by Carlos Saura. In Spanish, with subtitles. (2 hrs.)

10:00
2 **48 Hours—"Have You Seen Them."** A report on the Bible Belt town of Springfield, Missouri, where three women mysteriously disappeared in the middle of the night, without any sign of struggle. (1 hr.)

THU., SEPT. 3

8:30 p.m.
13 **Orchestra! With Dudley Moore and Sir Georg Solti.** Moore and Solti explore the roles of the percussion section, via works by Stravinsky, Ravel, Tippet, and Lutoslawski. (30 min.)

9:00
2 **Middle Ages.** The two-hour premiere of a new series starring Peter Riegert and William Russ. It sounds like *fortysomething:* A pair of friends long for glory days and go so far as to consider ditching their careers.

BRV **Women on the Verge of a Nervous Breakdown** (1988). A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar. A sensual and glittering celebration of women, the movie climaxes with magic and madness and romantic obsession all coming together. With Antonio Banderas, Rossy de Palma, and María Barranco. In Spanish, with subtitles. (2 hrs.)

HBO **Live Wire.** A new thriller starring Pierce Brosnan as a demolitions expert who's called in to ferret out the gang that's been blowing up U.S. senators. The terrorist group is headed by Ben Cross; Ron Silver is its next target. With Lisa Eilbacher. (1 hr. 30 min.) Also shown Tuesday at **11:30 p.m.**

10:00
TNT **Witness for the Prosecution** (1957). Charles Laughton, Marlene Dietrich, Elsa Lanchester, and Tyrone Power have a great time with Agatha Christie's enjoyably fraudulent courtroom melodrama. A famous double-twist ending. Co-scripted and directed by Billy Wilder. (2 hrs. 35 min.)

10:30
TNN **On Stage.** This series of taped concerts, from a flea market and entertainment complex in Fort Lauderdale, tonight presents Billy Ray Cyrus, whose "Achy Breaky Heart" is inescapable.

12:35 a.m.
TNT **Johnny Belinda** (1948). Jean Negulesco's drama proved a tour de force for Jane Wyman, who snagged an Oscar for her performance. She plays a young deaf-mute who is raped and faces an ensuing parade of tragedy. With Lew Ayres as the doctor who helps her. (2 hrs.)

1:00 a.m.
13 **The Girls From Rio.** A one-hour documentary that tries to break the stereotype of young women who live on the streets of Rio de Janeiro.

21 **Nothing Sacred** (1937). Ben Hecht's slapstick satire of commercialized sentiment. Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony incurable disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. William Wellman directed. (1 hr. 30 min.)

FRI., SEPT. 4

5:30 p.m.
TMC **The Nasty Girl** (1990). German director Michael Verhoeven's bracing film about a girl in Bavaria in the late seventies who enters an essay contest: What happened in your town during the Nazi period? Based on a true story but handled—wisely and very ably—as comedy. With Lena Stolze; in German, with subtitles. (1 hr. 35 min.)

7:00
FAM **Prince Valiant: Knight of the Round Table.** An animated adventure film featuring the voices of Robby Benson as Prince Valiant and Efrem Zimbalist Jr. as King Arthur. (2 hrs.)

9:00
2 **Age Seven in America.** Meryl Streep is the host of a one-hour special about a cross-section of American seven-year-olds, based on Michael Apted's 7 *Up* film series. Apted served as the producer for this special.

13 **Songs of Love With Jerry Hadley and Thomas Hampson.** Tenor Hadley and baritone Hampson run through arias from *La Traviata* and *La Bohème*, along with songs from *West Side Story* and *Kismet*. (1 hr.)

AMC **We're Not Married** (1952). Nunnally Johnson wrote this entertaining series of sketches in which a half-dozen married couples discover that they're not married after all. With Ginger Rogers, Fred Astaire, Marilyn Monroe, Zsa Zsa Gabor, and many more. (2 hrs.)

10:00
2 4 13 49 **Scared Silent: Exposing and Ending Child Abuse.** A one-hour special, simulcast on these four stations (and also shown Sunday at **10:00 p.m.** on 7), that promises to be a watershed in the discussion of child abuse. Host Oprah Winfrey explores the sexual, physical, and emotional aspects of the problem.

7 **20/20.** Tom Jarriel reports on the case of Walker Railey, a prominent Dallas clergyman who pled the Fifth Amendment after his wife was strangled and left in a coma. (1 hr.)

11:00
BRV **The Loneliness of the Long Distance Runner** (1962). Seminal British film directed by Tony Richardson. On the surface, it's about a boy who represents his reform school in a footrace. But the film chips away at societal questions as well as dramatic ones—a triumphant piece of moviemaking. With Michael Redgrave, Tom Courtenay. (2 hrs.)

MIDNIGHT
21 **Henry V** (1944). A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renee Asherson, Leslie Banks, and Harcourt Williams. (2 hrs. 20 min.)

3:00 a.m.
11 **Night of the Iguana** (1964). The robust version of Tennessee Williams's play, starring Richard Burton, Ava Gardner, and Deborah Kerr, in its world premiere as a colorized film. (2 hrs.)

SAT., SEPT. 5

NOON
2 **U.S. Open.** Live, early-round play from the only Grand Slam tennis event played in the U.S. (6 hrs.)

2:00 p.m.
5 **Mountain! Get Out of My Way.** Montel Williams is the host of this one-hour special in which teenagers from three American cities talk about promiscuity, drug abuse, racial violence, and AIDS.

5:00
11 **The Hanoi Hilton** (1987). Writer-director Lionel Chetwynd's dogged celebration of downed American fliers held by the Vietnamese—a mix of noble suffering, anti-liberal finger-pointing, and sheer exploitation. With Michael Moriarty, Aki Aleong, Jeffrey Jones, and David Soul. (2 hrs.)

7:00
BRV **La Traviata** (1982). Franco Zeffirelli's

adaptation of Verdi's most delicate opera. Teresa Stratas gives a great acting performance as Violetta, but Placido Domingo, as Alfredo, is stolid as an actor. As the elder Germont, Cornell MacNeil looks rather worn and sings with a frayed voice. With James Levine conducting the Metropolitan Opera Orchestra and Chorus. In Italian, with subtitles. (2 hrs.) Also shown Monday at **9:30 p.m.**

8:00
11 The Desi Entertainment Awards. The third annual ceremony of awards devoted to the achievements of Hispanics in the music, film, and television industries. With host Paul Rodriguez. (2 hrs.)

13 The Luck of Ginger Coffey (1964). Robert Shaw is engaging as an unemployed Irishman whose hope cannot be suppressed. Along with his wife, played by Mary Ure, he moves to Canada to try his luck there. (1 hr. 40 min.)

A&E Fandango (1985). In 1971, five fraternity brothers go on a fling across Texas and Oklahoma the weekend before their graduation. With Kevin Costner, Judd Nelson, Sam Robards, Chuck Bush, and Brian Cesak. (2 hrs.)

HBO Doc Hollywood (1991). Goofy comedy in which the town of Grady, South Carolina—the squash capital of the world—concocts a scheme to lasso an unsuspecting Hollywood plastic surgeon to serve as the town doctor. With Michael J. Fox and Julie Warner. (2 hrs.)

8:30
2 Gorillas in the Mist (1988). Michael Apted's film about the American primatologist Dian Fossey begins as a stuffy celebration of a strong-willed individual but becomes a courageous exploration of the way moral fervor can turn someone into a monster. Sigourney Weaver stars. (2 hrs. 30 min.)

9:00
BRV The Browning Version (1951). Anthony Asquith's superb adaptation of the Rattigan play, with Michael Redgrave as the schoolteacher who realizes that his life is full of disillusion. With Jean Kent, Nigel Patrick. (1 hr. 30 min.)

9:40
13 Pixote (1990). A young Brazilian boy growing up in the slums gradually loses all sense of morality and restraint that one might hope would accompany him into adulthood. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish—director Hector Babenco is fully in control of his terrifying subject. In Portuguese, Eng. subtitles. (1 hr. 20 min.)

SUN., SEPT. 6

1:00 p.m.
4 NFL Football. The New York Jets begin their season, hopeful as ever, against the tough Atlanta Falcons.

1:35
13 The Grapes of Wrath. The Steppenwolf Theatre Company's stage version of the Steinbeck drama about the Joad family and their flight from the desolation of their Dust Bowl farm. With Terry Kinney, Gary Sinise, and Lois Smith. Introduced by Elaine Steinbeck, the author's widow. (2 hrs. 25 min.)

3:00
5 Batman (1966). Adam West and Burt Ward star as the Caped Crusader and sidekick Robin in this hurried movie version of the hit TV series. Despite the efforts of all the regular villains—Cesar Romero, Lee Meriwether, Burgess Meredith, Frank Gorshin (the Joker, the Catwoman, the Penguin, and the Riddler, respectively)—the film never achieves the panache of the series. (2 hrs.)

4:00
2 NFL Football. The New York Giants open their season as gracious hosts to the San Francisco 49ers.

7 Greater Milwaukee Open. Live, final-round coverage of the golf tournament, which Mark Brooks won last year.

5:00
11 Agnes of God (1985). Jane Fonda plays a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. The mother superior of the convent (Anne Bancroft) wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. Norman Jewison directed. (2 hrs.)

6:00
9 Midnight Cowboy (1969). John Schlesinger's Oscar-winning film doesn't usually play well on TV, where most of its seedy charm and salty talk are removed. But anyhow: Jon Voight is the cowboy who becomes a New York stud, befriending Ratso Rizzo (Dustin Hoffman), and takes in the town in a most unusual fashion. With Brenda Vaccaro, John McGiver. (2 hrs. 30 min.)

8:00
31 *The Blue Angel* (1929). Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola Lola, an impassive nightclub singer. From a novel by Heinrich Mann; directed by Josef von Sternberg. In German, with subtitles. (2 hrs.)

A&E The Sign of Four. Jeremy Brett and Edward Hardwicke star in an adaptation of one of the most beloved Sherlock Holmes stories. (2 hrs.) There's Holmes all week, in fact, each weeknight at **8:00 p.m.,** including **The Dancing Men** on Monday and **The Blue Carbuncle** on Tuesday.

9:00
13 The Yellow Wallpaper. A *Masterpiece Theatre* adaptation of an 1892 short story by Charlotte Perkins Gilman about a woman who, having suffered a nervous breakdown, recuperates in an attic room. But the wallpaper there begins to obsess her, and her condition hardly improves. With Julia Watson, Stephen Dillon, Carolyn Pickles, and Dorothy Tutin. (1 hr. 30 min.) Also shown at **10:00** on **49** and at **11:00** on **21**.

10:30
13 Listening to America With Bill Moyers. A one-hour special on the state of American education and how George Bush and Bill Clinton each propose to improve things.

11:00
BRV Mr. Hulot's Holiday (1954). In French with no subtitles, but you won't miss them. Hulot (director Jacques Tati), sojourning at a seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. (1 hr. 30 min.)

MON., SEPT. 7

11:30 a.m.
USA Young Frankenstein (1974). This spoof of old *Frankenstein* pictures by director Mel Brooks and co-writer/star Gene Wilder is on the money, giving the mad scientist Wilder a terrific set and hilarious cast to work with, especially Peter Boyle as the monster and Marty Feldman as the moronic, hunchbacked assistant. With Madeline Kahn, Teri Garr, Cloris Leachman, Kenneth Mars. (2 hrs.)

12:30 p.m.
2 U.S. Open. Live coverage of the tournament from Forest Hills, Queens, continues. (5 hrs. 30 min.)

1:00
FAM Batman Marathon. First off, seven straight hours of BIFFS! and OOFS! via the *Batman* TV series, starring Adam West and Burt Ward, battling Mr. Freeze (Eli Wallach), The Egghead (Vincent Price), Louie the Lilac (Milton Berle) and all the regular fiends. At **8:00,** it's the 1966 movie version of **Batman** (see Sunday at 3:00 p.m. on **5**). (2 hrs.)

8:00
5 Paper Moon (1973). Father and daughter Ryan and Tatum O'Neal are a charming match in Peter Bogdanovich's witty film about con artists with style and heart. (2 hrs.)

BRV Stranger Than Paradise (1984). Jim Jarmusch's hip, austere comedy, with scenes consisting of one long stationary shot leading to a blackout. Not much happens—but what does is perfect. It's an oddly touching American road film in which a saturnine New Yorker (John Lurie), his Hungarian cousin (Eszter Balint), and her buddy (Richard Edson) wander from Cleveland to the motel wasteland of Florida. (1 hr. 30 min.)

8:05
TBS How brave are you? A John Travolta marathon, beginning with **Grease** (1978), Randal Kleiser's send-up of fifties hot-bloodedness. At **10:20, Saturday Night Fever** (1977), in which disco is a way of life. And at **12:50, Urban Cowboy** (1980), with Travolta as a young hothead Texan who works in an oil refinery and spends his nights at Gilley's, a huge saloon and adult playpen. (2 hrs. 45 min.)

9:00
7 Monday Night Football. Could it be that this matchup means something again? The Washington Redskins face off against the Dallas Cowboys.

13 Rassias in China. John Rassias was an actor before he became a teacher. Which explains why the Rassias Method is unlike any other classroom experience. Here, Rassias takes his show on the road, from Dartmouth College to Beijing University. (1 hr.)

9:30
MAX Diner (1982). Barry Levinson's first film, a delicately balanced mixture of satire and warm appreciation. It's Baltimore in 1959, and a group of Jewish and Catholic buddies stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on stupid but exhilarating errands. With Mickey Rourke, Steve Guttenberg, Ellen Barkin, Kevin Bacon, and Daniel Stern. (2 hrs.)

10:00
13 P.O.V.—"Faith Even to the Fire." A portrait of three American nuns who, in the wake of Vatican II, challenged the Catholic church on grounds of racism and sexism. (1 hr.)

SHO The Search for Signs of Intelligent Life in the Universe (1991). Lily Tomlin's spirited jaunt through the social history of the latter half of the twentieth century. Written by Jane Wagner. (2 hrs.)

MIDNIGHT
13 Routes of Rhythm. Harry Belafonte is the host of this one-hour tour of the history of Afro-Cuban music. Part 1 of 3; Parts 2 and 3 shown Tuesday and Wednesday, respectively, at **midnight.**

TUE., SEPT. 8

7:30 p.m.
AMC Two sides of the same coin. In **Wife, Husband, and Friend** (1939), Loretta Young plays the hopeful singer whose husband, played by Warner Baxter, gives her a hard time. At **9:00,** it's **Everybody Does It** (1949), an even better and funnier version of the same story, which Nunnally Johnson adapted from his own screenplay. Celeste Holm and Paul Douglas star. (2 hrs.)

8:00
5 Without a Trace (1983). Stockard Channing, Judd Hirsch, and Kate Nelligan star in this TV-movie–style presentation of the Etan Patz case (a little boy from New York disappears on his way to school), complete with saintly cop, indomitable mother, and unconvincing happy ending. (2 hrs.)

TNT Habitation of Dragons. Another TV film in the new TNT Screenworks series, this one written by Horton Foote and directed by Michael Lindsay-Hogg. It's a family drama set in small-town America, starring Frederic Forrest, Brad Davis, Jean Stapleton, Foote, and Maureen O'Sullivan. (2 hrs.) Also shown at **10:00** and **midnight.**

8:05
TBS Cheyenne Autumn (1964). John Ford's last Western, about a tribe of Cheyenne Indians on a long journey back to their homeland after a stretch of government relocation, is a good one. With James Stewart, Richard Widmark, Karl Malden. (3 hrs.)

8:30
13 Behind the Scenes With David Hockney. Penn and Teller are the hosts of this ten-part series for children, the first segment of which visits with painter David Hockney and explores how a painting is created, from conception to final execution. (30 min.)

9:00
13 A Cry From the Edge. A one-hour special about the pressure to succeed in school.

10:00
13 *Listening to* America With Bill Moyers—"Unequal Education." Moyers, through the eyes of two New York City middle-school students, looks at the inequities of our education system. Guests include John Chubb and Jonathan Kozol. (1 hr.)

TDC Brain Sex. The first segment of a new three-part series that examines the physiological differences between men and women and how those differences affect how we think, love, reason, and work. (1 hr.)

3:00 a.m.
11 Badlands (1973). The remarkable writing-directing debut of Terrence Malick, who would go on to make *Days of Heaven.* A stark, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. (2 hrs.)

TOWN AND COUNTRY PROPERTIES

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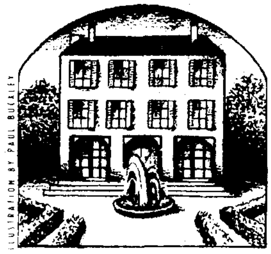
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Continued on next page.

SUMMER ENTERTAINING

Continued from previous page.

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Swedish & Shiatsu—By Appointment Only. Between Lex & Park. 212-534-8108

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UPPER EAST 212-472-5659
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Residential/7 Days. **212-262-4537**

Massage Therapy By Mature Lady—For Older People. 11am-8pm. 212-949-6325

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Yoko Shiatsu/Swedish—LIE Exit 32, Northern Blvd. 718-224-4522

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

Continued on next page.

SERVICES AND SALES

Continued from previous page.

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Massage—Queens Location. Parking Available. Private. 718-969-3422

Akasaka 212-580-9029
Japanese Massage.

NATURALLE 212-888-1807
Massage Therapy. Relaxing Treatment.

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Excellent Body Massage & Reflexology.
Private By Appointment. **212-545-8043**

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Body Massage For Women—Satisfying. Home/Office. 201-818-1839

Unforgettable Body Rub—For Men & Women. Call John. 212-685-0989

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Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Escapist COMPULSIONS Explored.
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New! West 57th - French—Elegant Therapy. Role-Play. 212-262-0830

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FALL PREVIEW
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To advertise, call 212-643-6500 for reservations.

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Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

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Learn The Art Of Relaxation.
By App't. Lynn - 212-545-8404

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10am-midnight: **212-545-7368 & 545-8656**

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Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

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Major Credit Cards Accepted.
42 West 33rd St. 212-279-0179

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Brazilian Therapy Paradise—#1 Place In Town For Total Relaxation. 212-956-8772

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Sensual Relaxation. Midtown.
11am-11pm. **212-661-5436**

Role-Play & Ideas Explored—24 Hours. Call Miss Black. 212-353-3223

New York's Best—Relaxation, Role-Play ...For All Your Needs. 212-570-9204

Psychodrama/Expert Behavior—Therapy. Doreen Lash. 212-581-4002

ROLE-PLAY
The Best In Private Psychodrama.
Free Consultation. 212-229-0429

Safe, Sensuous Relaxation—Private, East 80s. 212-410-3720

Sensual Relaxation—For The Discerning Man. Manhattan Residential. 212-397-0795. Cindy/Tina. VI/MC/AMEX

Superb Relaxation—Private. East 50s. By App't. Gina. 212-421-3632

THE NEW YORK CLUB
Relaxation Therapy. Midtown.
Residential Also. 212-223-0802
212-223-2044 718-459-2936

THERAPEUTIC RELAXATION
Residential. 212-727-2000 718-727-5556

Role-Play—Located On The Upper East Side, For Relaxation. 212-734-9078

You Deserve To Treat Yourself—Relief Of Tension. Psychodrama. 718-271-1272

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytime phone and address, send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.** Phone orders accepted with MC, VI or Amex. Call 212-643-6500. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Strawberry Blond Irish-American—Pretty, slim, 47, 5'6", great sense of humor, ready for a caring, unpretentious, adventurous man with a sense of humor, at least 5'10", 45-55, Christian values. 6546 ✉ ☎

Adult Entertainment Executive—Bicoastal, tall, dark and sexy - seeking vivacious, intelligent female, 21-35, for sizzling nights in NY and LA. If "Goodfellas" is your type of movie, then I want to hear from you - maybe a happy ever-after. Photo and phone for reply. 6525 ✉

Woman Of Substance—Radiant smile, natural and pretty, sensuous, sensitive, 51-year-old widow seeks successful LI or Manhattanite Jewish man, 50s, for a loving, committed relationship. I enjoy everything, especially classical music, boating, fishing, travel, arts. Note/photo/phone, please. 6540 ✉

Single, White Jewish Male—Mid 50s, 5'10", originally from France, enjoys travel, art, music, candlelight dinners and quiet times. Looking for female partner, gentle and beautiful, 38-50, to share same interests and to have a lasting relationship. Note/photo a must. 6531 ✉ ☎

Are You The One?—Sincere, secure and caring man seeks serious relationship. I'm 30, 5'9", fun, good-looking and fit, and enjoy skiing, travel, music and romance. Note/photo. 6528 ✉

Looking For Love—In all the wrong places? This tall, exotic, stunning, hazel-eyed, slender brunette, successfully self-employed, embodies the essence of all your dreams. I am a passionate, terribly romantic, loving woman. Only soul mates (mid 40s-50) who possess matching qualities should respond. Photo a plus. 6521 ✉

Seeking A Soul Mate—Loving, intelligent, attractive woman, 38, Jewish, seeks successful, caring, supportive man, 33-40, to share cooking, picnics, good conversation, art and the joys of friendship in a monogamous relationship. Send note/photo. 8741 ✉ ☎

Graceful, Gracious, Intellectual Beauty—Will make stimulating, loving, loyal partner to right man. I'm 5'4", slim, shapely, athletic, well-read and successful. I'm seeking a kind, dynamic, athletic man with intellectual interests, 44-55. 3726 ✉ ☎

A Great Guy—Letterman mentality, Tom Cruise appearance, one-of-a-kind soul and heart of gold. Successful, fun, intelligent, diversified interests, 30, 5'10", healthy athletic build. Seeks funny, beautiful female complement, 23-33, nonsmoker - for happily ever-after. NYC resident. Please send letter and recent photo (a must) - I will reciprocate. Believe me, this experience is as weird for me as for you. Thanks. 6553 ✉

Big Brown Eyes—Looking for single Christian gentleman, 30s. Westchester professional female, 35 - enjoys NYC, music, travel, football (Notre Dame fan) and cycling. Photo please. 3748 ✉

Beautiful Brunette—Independent, driven, seeks secure male, 25-33, with model's looks, intellect, charisma. Must be athletic, holistic - enjoys scuba, motorcycles, the arts. No rebounders. Essex County, NJ locale. Photo for reply. 6530 ✉ ☎

Real Man Wanted—Direct and honest, mid NJ. I: widow, pretty, slim, professional. Letter/phone. 3734 ✉

Manhattanophile—46, 5'10", 180. Likes: restaurants, dry wit, fashion. Dislikes: too expensive to list. Seeks extremely pretty lady, up to 38, nonsmoker. Note with age, photo and phone. 6563 ✉

Distinguished, Silver-Beard—Killer-blue-eyed Italian male powerhouse - successful, athletic, humorous, honest, bored of singles game. Seeking sincere white female, 34-40, Christian, very good spiritual, mental (nutty okay) and physical condition. Ready for life and love. Write/photo please. 3717 ✉

My Romance—Tall, stunning beauty, 36, green eyed, literate, slim and stylish, at top of her profession in the arts - seeks smart, affluent funny man, mogul or maverick - with an appreciation for art and music, English antiques, high end cooking and travel and the finely honed domicile - to share urban lore, the Italian countryside, the sound of Ben Webster, and down the road, a little one. Photo please, with note. 7004 ✉

Genius (PhD, 40s)—Seeks NYC woman to have smart kids. POB 539, NYC 10101.

Me And You In '92—Me: Jewish male, 26, sincere, creative, Ivy MBA. You: intelligent, caring, mature Jewish female, 22-28. Note/photo please. 6541 ✉

My Dog Wants To Meet You—He's looking for a successful, sensitive guy with character and a good sense of humor. He knows I'm a warm, considerate, smart, sweet, sexy NYC woman, 40s, slim, Jewish, attractive and charming. He says I need a lasting relationship, wonderful times, romance. Sounds good to me. 3740 ✉ ☎

Very Attractive, Intelligent Brunette—28 years old, artist/designer, athletic, high-spirited, seeks a sincere and loving man, 28-40 years old, who knows what he wants out of life. Note/phone. 8760 ✉

Sexy Mediterranean Type—Successful trial lawyer and part-time waif, 30s. Long hair, great legs, seeks interesting man for partnership. Letter and photo. 3728 ✉

Semi-Retired Investment Professional—A young and good-looking 59, with no children. Recently abandoned a successful 25-year Wall Street career...seeks slender, attractive lady, 45-52, to help me spend my capital gains while I contemplate my next move. Recent photo/note, please. 3686 ✉

I May Not Live Around The Corner—But then, the most interesting is not always the most practical. Bright, attractive, financially independent human services professional, female, lives on 15 acres outside Albany. Seeks 40-something, adventurous male who is open, honest, sports- and travel-minded, and unafraid of life. Soho to Saratoga - responses welcome. 3693 ✉

We Can Make It As Good As It Gets—If you are a female whose tastes run toward an offbeat, optimistic, somewhat artistic, romantically inclined lawyer, 40 and Jewish... Note and photo please. 3701 ✉

38, Pretty, Thin Italian-American—Seeks handsome guy over 5'9", 35-45 - enjoys family values, travel, dining, movies - for lasting relationship. Photo. 8757 ✉

Jewish Stockbroker—38, 6', seeks professional NY woman of sophistication and intelligence, 30-40. Photo/note/phone. 3712 ✉

Beautiful Tufts Graduate—34, 5'5", 120 lbs. I love tennis, Fire Island beaches, my piano, musicals and dramas, books, strong coffee, ripped jeans, my own business, my family and friends. Seeks tall, Jewish, bright guy with big heart. 8748 ✉ ☎

Dreams Of City/Seaside Life—Very nice, very beautiful, creative, passionate woman - tall, slender, long auburn hair with great smile and lots of style, very young 40. Loves reading, sailing, architecture, writing... Wants a gentle man for ever-after and children, who's handsome, with kind heart, in 30s-40s, somewhat unconventional. Note/photo. 8755 ✉

Very Pretty Lady—Slim, college-educated, Christian, affluent, nonsmoker, looks to share good times and quality relationship with gentleman, 50s-65, who is intelligent, reasonably fit and good-natured. Note/phone please. 8742 ✉

80 Him, 70 Her—From Bakel to Zim, plus or minus 20 years - still hard at work, professional, affectionate, sincere. Seeking real woman to share humanity, music, adventure, great food and a final love affair. Note/phone please. 6526 ✉

Female Best Buddy Wanted (Needed)—By a fun-loving, game-loving (sports), miniskirt-loving, kid-loving, tall, cute, very good-looking, athletic, giving, affectionate, 30s Jewish male. You're thin, silly, sweet, unpretentious, with great eyes, legs and body (looks count), extremely cute, bright (I'm not as shallow as I sound), able to be a best friend (sensitivity counts), Jewish, 20s-late 30s, shy about answering this ad and potentially a great mom (if you're not already one). Photo. 8759 ✉

Attractive, Full-Figured, Christian—Black female, 35 - enjoys traveling, the arts and romantic evenings - patiently waiting for a special man, 30-45, who is ready for an honest relationship. Photo. 3710 ✉ ☎

Good, Bright English Male—43 (looks 34), real skinny but often fancied, sometimes loved - seeks someone slim, smart, pretty and female. 3746 ✉

Gorgeous Professional—Looking for handsome, successful, 5'9"-plus man, 36-45, who won't be sorry he answered this ad. Note/photo. 6522 ✉

Professional/Businessman—Jewish, early 40s, 5'10", good-looking, athletic (tennis and skiing), serious and funny. Seeks slim counterpart, 35ish, for future and family. Note - no response without photo. No smoke. 6523 ✉

Lady Wasp Seeks "Mr. Right Enough"—I'm 39, 5'10", slim, blond and attractive, a classical musician turned banker. Would like to meet an unattached guy, late 30s to mid 50s, with looks, brains and a heart. Please send note/photo optional. 6527 ✉

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Irish-Catholic—Midwestern. Lady lawyer. 40. Amicably divorced. Smart. Cute. Smart-mouth. Very smart. Very cute. Very smart-mouth (but funny). Lots of friends, lots of clothes, traditional values. Looking for a guy with the same. Photo/phone, please. 8762 ✉

Make Me Laugh—Smart, sultry, sagacious, single Jewish female, 35, seeks Prince Charming. If you've got brains, warmth, wit and want "the real thing", here's your chance. Note/photo. 8743 ✉

Try This Once—To meet beautiful, humorous, intelligent, Jewish, slender brunette, 28, seeking humorous MD/DDS/attorney/entrepreneur who's 5'8" plus, 28-40, for a lasting relationship. Photo a must for reply/phone. 8747 ✉

Seeking Love Of My Life—Successful, very attractive, educated, 6'3", soft-spoken Christian man who enjoys sailing, secluded beaches and romantic evenings, seeking very attractive, caring, 28-38, romantic woman who laughs easily and has a zest for life. Photo/note. 8761 ✉

Old-Fashioned, Pretty, White, Jewish—Lady - loves archaeology, stock market, travel. Seeks kindred spirit - white, single Jewish man, 45-58. Photo. 8754 ✉ ☎

Unique Opportunity—For the perfect lady, 25-34, who desires romance, love, intimacy and commitment from a wealthy gentleman, 40 years. I am confident, creative, caring, athletic and fun-loving. Note/photo/phone. 3727 ✉

Long Blond Hair—Single Jewish female, 27, LI, tall and attractive professional, seeks single Jewish male, 28-35, 6' plus, for a lasting relationship. Photo. 3724 ✉ ☎

If Believing—That love transcends all human experience has branded you a fool...if maturity, integrity and compassion are your strengths...if you believe that common interests are second to common values - this attractive, educated Eurasian woman awaits your response. 6537 ✉

Spirited NY Woman—Slim, attractive, vulnerable, hopelessly normal, 46, seeks smart Jewish man for true love. 3720 ✉

Beautiful, Sexy, Sweet—Medical student seeks professional Jewish man, 25-35. Photo/note. 1603 ✉

Wanted: Man Of Substance—37 up, smart, sincere, handsome professional, emotionally secure. Child/marriage-minded. I'm pretty, blue-eyed designer, 40, 5'8", warm, creative, great cook, sexy, with old-fashioned values. Note/photo. 8735 ✉

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Cute And Cuddly—Successful Jewish businesswoman, 33, seeking handsome man, 35-45, who likes the good things in life: love, laughter and me. Note/photo. 6545 ✉

International Banker—Tall, dark and handsome, seeks drop-dead gorgeous, polished woman of substance, 22-28, for committed relationship. 6510 ✉ ☎

Handsome Southern Gentleman—46, unpretentious, financially successful, healthy, nonsmoker, spends much time in NYC - enjoys city and country living, fine dining, Lester Lanin's music, and many other things. Seeks attractive lady, 40-50, 5'7" or taller, nonsmoker, well-informed, flexible to travel some after getting to know each other - enjoys horses or riding a plus. Phone/photo appreciated. 3736 ✉

To Live, Laugh And Love—That is the motto of this handsome, financially and emotionally secure, 28-year-old Jewish man who enjoys all that life offers. I am looking to share my life with one bright, pretty, fun, spectacular woman who will be on my mind 24 hours a day - a special woman who loves and wants to be loved forever. Letter/photo/phone. 3730 ✉

Attractive Professional Man—39, smoker, kids, seeks thin woman, 21-34, for serious relationship. 3732 ✉

Beautiful Brunette—31, slim, Jewish, intelligent, accomplished educationally and in business, kind and creative - seeks intelligent, sensitive, handsome, successful man, 27-37, for lasting relationship. Photo and note please. 3733 ✉

Looking To Connect With Someone—I'm a tall (6'), slim, attractive woman, just turned 40 (can't believe it) but feels much younger. Looking for a tall man who can share my life. Well, let's start with a few evenings and see what happens. 6532 ✉

Pretty Blond—44, 5'2", Jewish, looking for loving, sincere, permanent relationship and a man who wants the same. 3674 ✉

Croatian-American—41, 6', trim, active, accomplished, wants a warm, smart, fun, family-minded woman. 3749 ✉ ☎

Single Male—Possessing the following adjectives: Jewish, handsome, well-built, marriage-minded, successful Wall street exec - seeks sexy, pretty Jewish female, 25-30, seeking those adjectives. Not to be shallow, but photo a must. 6556 ✉

Very Attractive, Caring—Businessman, 55, 5'10", witty, warmhearted, stable, nutsy, romantic, youthful, sensual, humorous. Seeks real pretty, sexy, slim (please) female, under 5'6", open-minded, ready for exploring all the good there is to share. Be out of the ordinary and in your 40s. Let's enjoy. Photo a must. 3725 ✉

Wife/Best Friend Wanted—She must be in very good shape, under 34, nonsmoker, Jewish, great personality and a very loving person. I'm 32, 5'10", 190 lbs, ex-body builder, self-employed, weekend dad of infant baby boy, told I'm very good-looking and have a good personality. Love the beach, skiing, going away on weekends and will try anything once. Want to try marriage again. Photo a must. 3739 ✉

Warm, Bright, Caring—Attractive, Jewish single mom, seeks sensitive man, 45-55, with intelligence and humor, who loves kids, country drives, ethnic restaurants and has a zest for life. 3729 ✉ ☎

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 6550 ✉

Male Executive—57, blue-eyed, great smile, eclectic interests - seeking female counterpart. Note/photo. 1606 ✉

Cultured Pearl - Oriental Female—5'5", late 20s, professional, MS, sweet, stunning, shapely - seeks successful male of European extraction, 30-45. Photo/phone/letter. 8749 ✉

Financial Exec—Managing director NYSE member firm, 51, 5'11", 207 lbs, balding, urbane, good-looking, NY/Chicago commuter, divorced Jewish male. Seeking truly pretty woman, 20-40, any background, to share upscale, serene life. Kids okay. Photo a must. 3742 ✉

MD—34, slim, affluent, shy, seeks self-confident, emotionally strong, slim woman, 21-33, for lasting relationship. Photo. 3745 ✉

Attractive Brunette—Seeks successful, secure male, 45-55, to share long walks, talks concerts, movies. Photo. 6542 ✉

Baby-Faced Bank Exec—Jewish, 30, will teach you golf if you are 25-30, cute, sweet, professional, energetic, and eager to learn on/off the course. What can you teach me? Note/phone/photo. 6543 ✉ ☎

Philadelphia—Good-looking, brainy, 5'11", blue-eyed white female, 27, JD, seeks single white male (MD, JD, MBA ?), 25-35, for play, for rest, for ever. 6548 ✉

Attractive Retiree—Financially secure, 62, seeks nonsmoking Jewish woman, 45-55, for friendship, travel, fine dining, romance, adventure, and possible commitment. North Jersey a plus. Short bio, phone and photo. 6516 ✉

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 51 years, with warmth, wit, convertible, canoe and Upper West Side real estate - seeks outrageously bright, attractive, sensitive and largely happy woman under 39, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please. 8739 ✉

Tall, Cute, Witty Gentleman—40, intuitive, bearded, pinstriped, Jewish and marriageable - enjoys jazz, ballet and yoga. Seeks elegant, witty, centered, athletic woman with great legs. Photo. 6560 ✉ ☎

Cultured, Refined—Handsome, professional, single white male, 52, 5'8", romantic, tender - enjoys theater, classical music. Seeks compatible woman to share hearts, insights, laughter and life's absurdities. Photo please. 3719 ✉

Veggie Type—Compassionate, caring, 42-year-old, 6', 150 lbs, looking for a monogamous relationship with an attractive lady under 40, who enjoys quiet dinners, travel and a touch of adventure. Note, phone and photo. POB 253, Van Brunt Station, Brooklyn, NY 11215.

Family Values?—Handsome Jewish male, 32, 6', accomplished Ivy grad, tennis nut with broad cultural interests, seeks honest, bright, together beauty who, like me, normally wouldn't be doing this. Photo/note. 6536 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

Debbie In North Jersey—Blond, two kids, letter to Florida, Box 6417, no phone number. Please call: 3714 ✉ ☎

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6 pm, Tues., Sept. 15, Rodeph Sholom, 7 W. 83rd St., *Manhattan.* $14.00 advance/ $20.00 door. Payments and information: Rabi Altman, UAHC, 838 5th Ave, NYC 10021. Phone: 249-0100, Ext. 301.

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GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

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STRICTLY PERSONALS

Olympic Sense Of Humor—Handsome, 6', slim, stylish, 48, professional male seeks a thin, smart, sexy, gorgeous goddess, 33-40, who loves the beach, popcorn and Sundays. Photo a must, long note and phone. 8758 ✉

You Are A—Bright, sensitive, hot-looking, slim woman, 29-37, who is gentle, warm, and cares for me as much as I care for you. I am successful, good-looking, athletic, and am in the midst of building my dream club in this city. Note/photo/phone. 3713 ✉

Passionately Balanced Male—Very fit at 5'11". Seeking a slim gal, 30s, who's got her act together, great looks, creative nature, honesty, humor and spontaneity *will get us started. Photo, note, phone.* 6552 ✉

Single White Male—Playwright/screenwriter, late 30s, handsome, successful - seeks smart, athletic, creative, ambitious woman, 28-38. Photo. 3741 ✉ ☎

Great Date—Charming, successful MD, 32, American-born Asian, great taste, creative, real nice. Seeks sweet, pretty female, 20s-30s, for dancing (equally comfortable in downtown clubs or the Rainbow Room), shopping, sampling the latest restaurants, scary movies...for anything from Titian exhibits to tickling contests. I will pamper you with flowers, foot massages and fireplaces. (Actually, I don't have a fireplace). Will exchange photo/note/phone. 8745 ✉

Scandinavian Jewish Female—Attractive, warm-hearted, with international job. Seeks Jewish man, 33-45, for serious relationship. Photo requested. 1860 ✉

Sam Malone Look-Alike—41, tall, handsome, in shape, bright, great sense of humor, self-confident, financially secure. Seeks exceptional woman, 26-37, 5'6" or more, pretty, not afraid of relationship. Note/photo appreciated. 6533 ✉

Bensonhurst Redhead—Full-figured, lively, with southern belle attitude, looking for her Rhett Butler. If you are 40-50, established, enjoy nature, chess and an engaging sense of humor, I'd like to meet you. 3743 ✉ ☎

Warm, Funny, Literate—34-year-old, Jewish scientist turned doctor - aspiring intellectual, fervent Bush-hater, hopeless coffee addict. 5'5", wiry and fit. A lover of *mountain trails and brownstone streets* - looking for a bright, playful woman to come along. Note/photo appreciated. 8753 ✉

Seeking Gay Jewish Female—Nonsmoker, conservative, for alternative relationship and family with a successful, masculine, 32-year-old, gay Jewish male. 8752 ✉

Still Hoping To Find—An affectionate, attractive, intelligent, down-to-earth man, 28-40, with great sense of humor - for fun, friendship and possibly more. I'm a caring, pretty, petite, athletic, blond-haired, blue-eyed medical professional, early 30s, loves music, dancing, traveling. 6544 ✉ ☎

Chivalry Is Not Dead—32, good-looking, successful, down-to-earth, athletic, and fun to be with. Seeks attractive and slender lady (21-32), who's sincere, good sense of humor, loves beach and arts along with *quiet evenings. No drugs. Note/photo* please. 6535 ✉

Nice Guy, 28—Seeks thin, pretty, fun, active, bright, down-to-earth, warm Jewish female, 18-30. Photo. 6524 ✉ ☎

Attractive, Athletic, Very Wealthy—Male - deep interests in the arts and social causes. 5'11", 185, sexy, sensitive and very supportive. Hungers for bright, socially-conscious, ultra-attractive beauty, sexy *and slim, 28-42. Interests in skiing, riding,* the arts - big plus. Nationality and race unimportant. First and last ad. 6547 ✉ ☎

516 Businessman—59, nice, seeks 40-up lady, shy, 5' up. POB 201, LI, NY 11559.

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 745

BY MARY ANN MADDEN

Edna St. Vincent de Mille

Outstanding Grace, How Sweet the Sound

My Own Private Benjamin

Above, Six-Up. Competitors are invited to invent one Near Miss: a name, title, familiar saying, or the like.

Results of Competition 742, in which you were asked for up to eight lines of poetry: rhyming or not, scanning or non-scanning, but devoid of emotion. Uncontroverse.

Report: Of coffee breaks, of sundered pride. Of cabbages and Queens (the borough). Of Elvis, sighted far *and* wide. TV, "Today" to Murrow. Of personals. Of lives as frail, as rarefied as that of Plato. Of politics: J. Danforth Quayle, incumbent couch potatoe.

Talented, cute, devoid of emotion. That's what we look for in a person. And what we found in you. Thanks. And don't forget about the vernal equinox.

First Prizes of two-year subscriptions to "New York" to:

Vibrant, virtuous, nimble:
Only a little egocentric.
Fine at fox-trotting, caring for myself
And maybe you.
Can you cook?
Look good, whatever's brewing?
This ad's for wooing.
Jay Albrecht, Tarrytown, N.Y.

Dawn.
The dew on the clover
Sparkling diamonds on emeralds,
And I, the bedazzled witness,
See at once the first dew,
The first clover,
The first dawn.
God, I've really got to get some sleep, I must
Be hallucinating.
Larry Laiken, N.Y.C.

They sat me next to David Frost,
Across from Charlie Rose.
And at my right was Shere Hite,
Who'd been on both their shows.

The repartee was thick and fast
But does not bear repeating.
I never heard a single word;
I was too busy eating.
Carol Schlesinger, Livingston, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

I'm not sure where we met before.
When, I'm not sure I know.
My best guess? 1984.
If so, it was eight years ago.
H. B. Farr, Winston-Salem, N.C.

As for commitment, Walter was the great pretender.
Apples, raisins,
Dates, and bran.
He poured the relationship into the blender,
And ran.
T. Nash, Winston-Salem, N.C.

I put my hat upon my head
And went into the Strand.
And there I met another man,
Whose hat was in his hand.

Sam Johnson wrote that long ago.
He meant it as a gag,
But it fits this competition, so
First prize is in the bag.
Robert B. Brown, N.Y.C.

And Honorable Mention to:

I remember when I was 21,
To ride the subway was only a nickel,
And the *Daily News* cost a penny.
And now, combined,
They set you back $1.65.
Peri Crystal, Scarsdale, N.Y.

He gave me a lavender-and-white bouquet,
Iris, hyacinth, daisy, and lily.
I put it in the middle of the table
But have to move it during dinner. . . .
Doris Nachman, Springfield, Mo.

I never had a crème brûlée;
I never hope to eat one.
But I can tell you anyhow,
I'd rather eat a sweet one.
Jack Rose, N.Y.C.
sp. ment.: M. Gettinger, Jupiter, Fla.

Separate jobs kept them apart,
But his thoughts of her were keen.
He called each day on his cellular phone
To her answering machine.
Joseph S. Wile, Lexington, Ky.

Strolling through the gallery
With a vague appreciation,
They talked in general terms
Of the Guggenheim renovation.

One thought she saw Salman Rushdie
Among the devotees of Wright.
But when she chanced to look again,
There was no heretic in sight.
Carrie Gentile, Sarasota, Fla.

The arts and sensitivity
Tend to make me feel bad.
So it's with some foreboding
I answer your ad.
Tom Morrow, N.Y.C.

Haiku have seven
Syllables in the middle
Line. So this one.
Jean-Ellen Lesure, S. Windsor, Conn.

My scene is not the disco;
I own no chains of gold.
I don't like San Francisco;
It's foggy, damp, and cold.
I never go to Vegas.
I study Baudelaire
Or reread Fowles's "The Magus."
I cheat at solitaire.
J. B. Snyder, Los Angeles, Calif.

Wars, elections,
Visiting popes
Usually interrupt
My soaps.
Peg Russell, Sarasota, Fla.

Without a song—or much of anything—
I come to you, not caring, dear, that we
Stand generation-deep in sheer ennui
And have no motivation for a fling.

I come because, across a crowded floor,
You yawned, and I, with kindred lack of spirit,
Yawned back so faintly that you could not hear it.
And had no desire to yawn some more.
Margaret Menamin, Pittsburgh, Pa.

What's your sign?
Pisces is mine.
Martin H. Levinson, Forest Hills, N.Y.

Afghanistan, Malaysia, Peking,
That's where I'd like to be.
Where would you like to be
If you were to have
A nervous breakdown?
George Guttmann, Brooklyn

Perhaps I'll drain Château Yquem
Into glasses of proper stem,
Followed by Caspian sturgeon roe,
End in a state of champagne glow.
But chances are the nearest bar
Is where we'll go—it's not so far. . . .
Jack Gross, Harrisburg, Pa.
sp. ment.: Arthur M. Litoff, Dillsburg, Pa.

I saw Miss Stark
Walking through the park.
I said, "Hi, Koo . . .
How are you?"
She said, "Fine."
Kathy Cusatis, Peekskill, N.Y.

The fridge door creak'd, but smooth as silk,
She poured a tiny glass of milk.
With thoughts of him best left unsaid,
She drank the drink and went to bed.
Milton H. O'Neal, Treasure Island, Fla.

O paler than raw pommes frites,
O nothing, worn and stale,
O thing less bright than moonless night,
O blander than a Quayle.
O tarnished and unlustr'd
Banal as melted custard,
Dull, slow to flame, as pallid, tame
As bits of dried-up mustard.
Mary Grace Dembeck, Westport, Conn.

The Soviet Union's now defunct,
Past history, virtually junked.
As a result of its collapse,
I'm faced with buying more new maps.
Logan Lynch, Hollywood, Fla.

A friend told me once,
"You know you can't trust anyone . . . not really."
I thought about what she had said,
And as she turned to go,
I stole her wallet.
Viki Boyle, N.Y.C.

The obsessive pursuer of Christine Daae
Is creating havoc above the flyway.
But murder and mayhem are now trite malaise
When it's six nights a week with two matinaise.
Christopher P. Nicholson, Arlington, Va.

One day a kid yelled,
"Hey, jerk,"
And everybody on the avenue
Turned around.
Dale Hershey, Marion, Ohio

Around the bowl my goldfish swims;
It doesn't say a word.
I think next time I buy a pet,
I'll buy a yellow bird.
Elinor Katz, Brooklyn

Look again, look again, look again.
What do you see?
A little bit of this and little bit of that.
Nothing I haven't felt before.
Sigh again, laugh again, cry again.
What do you feel?
Everything and nothing.
This could be you or me.
Rhoda Zimet, Jackson Heights, N.Y.

When you were eight
And I was nine,
Together we were seventeen.
Lynn McVicker, Deep River, Conn.

At 7–2 the bottom eighth,
A man on first with one away,
The home team trailed, my int'rest paled;
I told my son, "We needn't stay."
He shrugged and said, "I guess I'm tired.
Our team's not worth a tinker's dam;
We'll see them play some other day.
At least we'll beat the traffic jam."
Andrew H. Sharp, Simsbury, Conn.

In a battered Pyrex dish,
Mix several cans of tuna fish.
Add condensed cream of mushroom, please,
And (optional) some frozen peas.
Garnish this with toasted bread crumbs.
Something casserole this way comes.
Jeff Tenzer, N.Y.C.

Whilst she spoke of love and commitment
And topics just as weighty,
The room remained pleasantly cool,
My blood pressure steady: 110 over 80.
Murray Bromberg, Brooklyn

A prairie fire I started
When you were intent on other women
And hindered by them.
Did you know it?
It was I who did it.
Just your basic instinct—
A filmy fatal distraction.
Sheena Wagstaff, Racine, Wis.

She sat alone by the pond,
An old bucket full of squiggly bait on her lap.
Across from her, the sun sat on top of the pond,
Coloring the day brown-gold with yellow highlights.
Suddenly, the reel-in-rod's line
Jerked. A bluegill bit.
Sandra Y. Lowe, Mulberry, Fla.

The way you please me
Is ecclesiastical,
As pure as dawn is.
I see you yawn; is
That nice?
You want me kneeling for you
Although my feeling for you
Remains monastical.
Tom Miller, Sawyerville, Ala.

I remember when I was seventeen,
I wished that I were older,
So I could taste beer legally
And be a bank-card holder.
Jim Loftus, Green Lane, Pa.

I saw one ship;
Then I saw another.
There were two,
Only two.
Mark A. Wilgard, N.Y.C.

They'd been to many workshops
Promoting personal growth.
Together they did Bradshaw,
Sure he's helped them both.
They dusted off old memories
Their inner children found;
His child cried out for freedom
And didn't stick around.
Mona Frishman, N.Y.C.

The mama wombat shields her spawn.
Tony Orlando sang with Dawn.
Michigan should get some rain.
A tipster's note—invest in grain.
The truth now shines before my sight
By multicolored ambient light.
But dark become this beacon will
If I don't pay my cable bill.
Jonah Schwartz, N.Y.C.

Little Bo Peep
Has lost her sheep
And thinks they may be roaming.
They haven't fled;
They've all dropped dead
From nerve gas in Wyoming.
Sally Wiggin, Kansas City, Mo.

I saw a blue cat.
I was on my way to lunch;
I ate fried turbot.
Tom Louis, Dobbs Ferry, N.Y.

Emotionless, I'll send this entry in,
Not caring if it does or doesn't win.
I guess the former's better than the latter,
But what the hell, it really doesn't matter.
C. Olds, Freeport, Me.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 745, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by September 11. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 19 issue. Out-of-town postmarks are given three days' grace.

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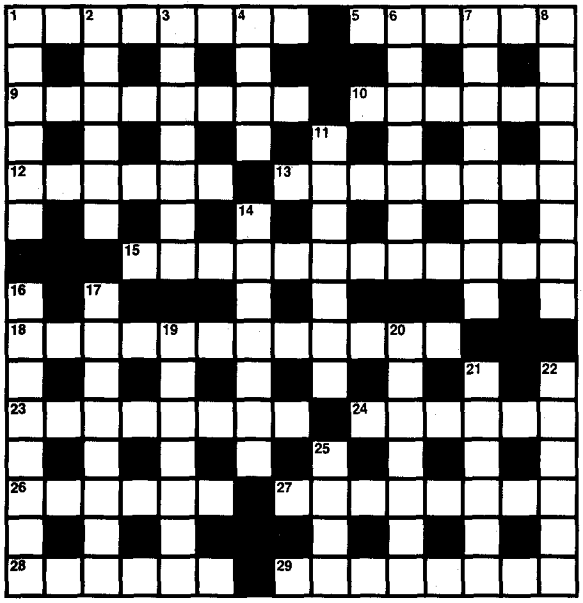
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Way English rose, maybe, is rebuffed by horrific character. (8)
5 Look! Half of 1 across is about to return. Understand? (6)
9 Reasonable allowance for nearly everyone. (8)
10 The cloth in which small Celtic relic is wrapped up. (6)
12 More offensive in private. (6)
13 Fungus to gather with a gardening tool. (8)
15 Roman device for beating butter? (9,3)
18 Vegetables' season in soon, cook. (6,6)
23 Liquor I shan't be handing out. (8)
24 It's fluttering to cave. (6)
26 Establishes by law a measure cast out. (6)
27 No space left for second footballer. (4-4)
28 You'll see no angel in the heavens, in short. (6)
29 Boat sure to be wrecked by a destroyer. (8)



DOWN

1 On the alert about the Reserve Corps, summons the troops. (3-3)
2 Sailor has a scrap outside the vessel. (6)
3 Take me to court over an artist in Australia. (7)
4 Letter turning up for him? (4)
6 Enraged lion grabbing runner's protective clothing. (7)
7 Lame dogs? (8)
8 Trying to categorize ulmaceous trees. (4-4)
11 This cattle disease made one ram run amok. (7)
14 A memento of success indicates degeneration. (7)
16 They couldn't be contained in damaged case—seep out. (8)
17 Wine transported in Fiat cars. (8)
19 Continuously having the highest part at the bottom. (7)
20 Book to see an old entertainer. (7)
21 Fix minor damage to the bodywork. (6)
22 Fireman penning horror stories. (6)
25 Music-maker over a barrel. (4)

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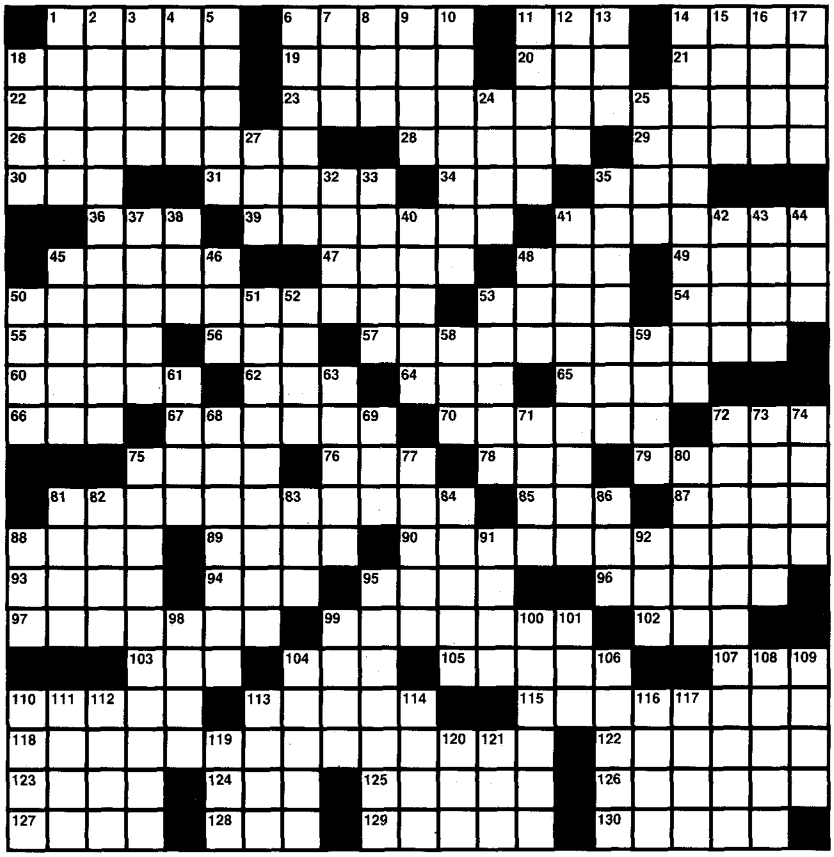
'WORKAHOLICS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Razor part
6 Cancel, at Canaveral
11 Beaver construction
14 Neighbor of Thailand
18 Gave a wolfish look
19 Storybook elephant
20 Flock female
21 Sailor's saint
22 Wild sheep
23 Ballerina/editor
26 Shields from danger
28 Legate
29 Nonsensical
30 Lady Bird's successor
31 With which to bite
34 Kith's partner
35 Higher than hills: Abbr.
36 Not working
39 Anticipated fearfully
41 Menswear jewelry
45 Splotches of color
47 Body sci.
48 Between shoulder and hand
49 Pile
50 Actress/pool hustler
53 Eins plus zwei
54 Actress Swenson
55 Prefix with septic
56 MOMA display
57 Prime minister/confectioner
60 Reporter's exclusive
62 Long, long time
64 Arithmetic exercise
65 Essential point
66 "——will be done"
67 Tropical vines
70 Gentle breeze
72 Mailman's tote
75 Reached for the floor
76 Lyrical Gershwin
78 Plural of is
79 Dote on
81 Rebel/batsman
85 Jody's mother in "The Yearling"
87 Most-used metal
88 Go sky-high
89 Perry's creator
90 Comic/upholsterer
93 Oscar-winner William
94 Salt: Fr.
95 Buy selectively
96 Uptight
97 Educes
99 Designer
102 Spider's parlor
103 C.I.A.'s predecessor
104 Opposite of neath
105 Star quality
107 Eden exile
110 Mewl
113 Robin of balladry
115 Music adapter
118 Actor/soldier
122 Sayings
123 Nevada city
124 Publicize
125 Happening
126 Basso Siepi
127 Meddlesome
128 A.M.A. members
129 Extends across
130 Peter, Paul, and Boris

DOWN

1 Baseball's Yogi
2 Author/toymaker
3 Smell —— (be suspicious)
4 Leave out, to printers
5 Nantes proclamation
6 Demeaning one
7 Château gala
8 Kimono accessory
9 Marathon
10 Bauble
11 Exorcist's quarry
12 Out of town
13 Mal de ——
14 Boxer/Egyptologist
15 Edison's middle name
16 Foretoken
17 Homophone of 88-Across
18 Nomadic Norseman
24 Gung-ho
25 Flyer on a string
27 One of the Turners
32 Eye drop
33 Vietnamese capital
35 Imitator's forte
37 Case for loose papers
38 G-men's org.
40 Condemns
41 Perfidy
42 "Softly till —— my song"
43 Hungarian-premier Imre
44 Restorative resort
45 Substitute's place
46 View from the beach
48 Flight-board abbr.
50 Shoemaker's model
51 Beings
52 Like —— of bricks
53 A —— a dozen
58 Brand of detergent
59 Mystique
61 It's sometimes copped
63 Unsophisticated
68 Eats
69 Madrid Mrs.
71 Que. is one
72 Netman/panhandler
73 End of a Stein line
74 Heredity element
75 Emcee/naval escort
77 Mehitabel's friend
80 Newswoman Sawyer
81 Aretha's music
82 Mata of spydom
83 Room extension
84 "—— in the Head" (Sinatra film)
86 Perform
88 "Thar —— blows!"
91 Grand-scale tale
92 Chop down
95 Old Glory feature
98 "The More —— You"
99 Cauterize
100 Resembles a ramp
101 Smoker's hazard
104 Perfumers' choices
106 Expanse of land
108 Goes off course
109 Gaelic language
110 First word of the Declaration
111 Angel's topper
112 Vexes
113 Corrosive substance
114 Invitation abbr.
116 Summer quaffs
117 Space monogram
119 Turkey Day "potato"
120 —— culpa
121 Raggedy doll



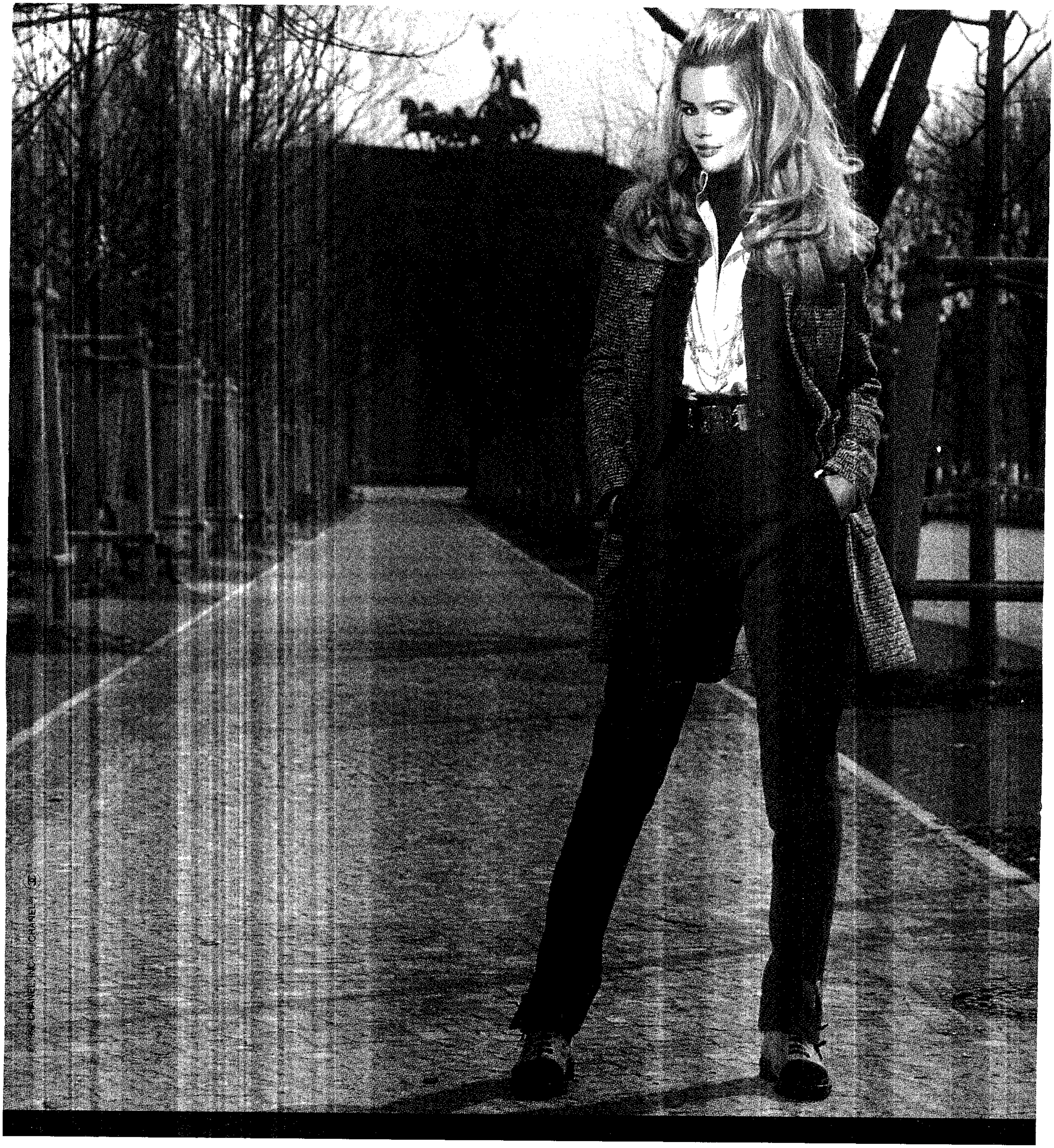
Solutions to last week's puzzles appear on page 83.

WHAT MAKES A MOMENT

A MEMORY

COURVOISIER
Le Cognac de Napoléon
COGNAC

Courvoisier Cognac. 40% alc./vol. Hiram Walker & Sons, Inc., Farmington Hills, MI © 1992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